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MAJESTIC MUSICAL FOUR.

THE FOREIGN STAGE

ROME.

Many New Plays Written—Numerous New Productions.

(Special Correspondence of The Mirror.)

ROME, Dec. 1.

I have quite a budget of novelties with which to present you to-day. First in importance is Giacosa's new play, The Strongest, which he has read to the company that is to play it. A few intimate friends were also present to hear it. The comedy pleased all who heard it read. But Giacosa's charm as a reader is so well known that we must await its public performance before passing a serious judgment on it.

The play opens with great movement and a large number of characters and incidents, which are restricted to very few characters in the second and third acts. The principal theme in these two acts is a moral struggle between a father and son. It is this struggle which gives the dramatic motive of the play, and at times reaches almost tragedy in its force. There is no passionate love plot, but the play is a struggle between two consciences, not only personal, but extending over a wide field of social thought. The father is the type of an energetic workman. The son works under him, and it is he whose soul is torn by social questions. There are two women parts, neither very powerful. The strongest will be played by Irma Gramatico. Giacosa will superintend the rehearsals in person, and it is thought the play may be produced in about a fortnight.

Another play of equal, if not more, importance is D'Annunzio's Nave (Boat). It is to be given at the Scala Theatre, in Milan, after the operatic season—that is, shortly after Easter. Franchetti is writing special music for it and Duse is to play in it. It is written in verse and is in three acts. The action takes place in an Island of the Laguna (before the foundation of Venice). The play is short, rapid and intense. There are only four principal characters, but the chorus will have a great share of it. Altogether it will be an extraordinary and exceptionally artistic performance, and the management of the Scala is already studying how it can be produced, especially as regards the orchestra and the choruses.

Another celebrated author, who writes too little, but whatever he writes is a gem, is Montecorboli. He has now written a drama in five acts and in prose called The Countess Mathilda. This is the first of a trilogy, the second play being The Tragedy of Bamberg, in three acts, and the third will be Guido Guerra. In the Countess Mathilda we see some stormy scenes between Pope Gregory VII, Emperor Henry IV and the Countess, who appears in a new and noble light, very different from the famous Mathilda of legend. The Pope is a mixed character—now human, now of sinister aspect. Henry IV is a grand character. Montecorboli is a Tuscan and lives near the spot celebrated by the Countess Mathilda. He knows her history and the history of her period as few others do. We are, therefore, sure of seeing truth for once on the mimic stage. The difficulty is, where are the artists to present these great historic characters to our eyes? Gustavo Salvini, if he would, might be Henry IV. But the Pope—and there is a Pope (Innocent III) in the last part of the triology—who will consent to undertake the part? Pezana and Marini would have made a good Countess, but both have retired from the stage. Mariani, if not otherwise engaged, might look and act the part with the dignity and passion required for it. However, we shall soon know the cast, and until then surmises are premature and superfluous.

The Palace of the Crickets, by Testoni, which has lately been given at our Costanzi Theatre, can scarcely be called a play. It is rather a series of comic scenes which keep you in fits of laughter from the beginning to the end. The first act reminds us of Goldoni's Villeggiatura. It is very pretty, almost too pretty, for it does not prepare us for the vaudeville-like acts which follow. This is the plot: A little tradesman's family of Venice is ambitious to appear rich, which it is not, and to go in Villeggiatura as other people do. For this they have to take two small rooms in a farmhouse and here begins the vaudeville with its absurd complications and French, equivocal situations and fun. There is freshness and gayety in the dialogue, however, and the scenes follow each other rapidly and joyously, without leaving an instant of lassitude behind. As soon as one funny scene is over another, still funnier, takes its place, and so on to the end.

Another new piece, also given at the Costanzi Theatre, is The Judge's Secret. It is only in one act, but is very dramatic. An old drunkard is accused of setting fire to a house and is brought before the judge to be examined in secret. During this examination the prisoner tells the judge that he, the prisoner, is the father of the judge. He has documents to prove this and he threatens to reveal the secret if condemned! The judge therefore acquits him. But the judge repents and has the prisoner brought up to court, where he is duly tried and sentenced. Then the prisoner, in his rage at being condemned, reveals the secret of his paternity of the judge before the crowded court and the judge faints as the curtain falls. It is not a pleasant piece.

Another novelty at this same Costanzi Theatre has been Butti's Flames in the Shade. It is in three acts and deals with the conflict of a soul, in the person of a priest, who is torn with ambition, and his love for a fallen sister. His ambition is to become a bishop, and his dream is about to be fulfilled when his lost sister reappears, a repentant Magdalen, and begs to be taken back to his heart and home. He forgives her and takes her into his house. Unfortunately, the girl falls again, causes a scandal in the place and the bishopric is refused to the priest unless he sends away his sister. Here begins his struggle. He will send her away and become a bishop. But when he sees the woman at his feet he relents and pardons her. He will take her to the old home in the mountains. She resists but he insists, and he sacrifices his ambition to brotherly love.

Still another Costanzi novelty is Bertolazzi's The Devil and Holy Water. Here again we have a holy priest who converts and pardons an atheist just in time for a marriage to take place between a very religious girl and the atheist.

Still another novelty, which is this time, however, not in Rome, but in Turin. It is The Crisis, by Marco Praza. He wrote it in a few days and it is the best thing he ever wrote. It is a kind of study of how far love can blind a man. In it we have an honorable man who marries a beautiful but poor girl with a past. She deceives her husband, but not for love. She does not know what love is. She gives herself to the first comer who says he loves her. She does not even believe that he loves her. She does not believe in any one or in any thing. She will leave her lover as easily as she took up with him. Her husband has suspicions, but still loves her. He receives anonymous letters, but will not believe them. He won't know the truth. He prefers to suffer all the tortures of jealousy rather than his family should know of his shame and humiliation. No, he will not openly separate from his guilty wife. So in public he shows a smiling, happy face, with all the tortures of hell tearing at his heart. Meantime the husband's brother comes on the scene and soon sees how things are. He thinks, however, that his brother knows nothing, but he challenges the lover to fight. The husband, to prevent the scandal, prevents the fight, much to the brother's indignation, who accuses the husband of being the victim of an impure and sensual love, with all its degradation and humiliation. The unfortunate man feels that this is true, and he forgets his dignity as man and the dignity of married life by being reconciled to his unworthy wife. It is a melancholy reconciliation, however, for, as the curtain falls, the husband and wife stand side by side in silence, with bent heads, resigned, but nothing more. In excuse for such a plot it is said that such cases are not rare in Italy. I am sorry to hear it.

S. P. Q. R.

MADRID.

The Public Turns from Musical Comedy to Drama of Solid Worth.

(Special Correspondence of The Mirror.)

MADRID, Dec. 10.

It is always the unexpected that happens, and this truth is by no means confined to the Spanish theatre or to Spain. The unexpected in the season just inaugurated in Madrid has been the artistic and financial success of two theatres which, in defiance of the presumed popular craze for musical comedy, have offered their patrons drama in verse. The works presented are not novelties, the companies are by no means all-star ones, but the productions are well acted and well staged—creditable, in fact, from an art standpoint—and the result has been that Miguel Muñoz has had the satisfaction nightly of seeing displayed at El Circo the announcement, "No more seats," while José Gonzalez has put to rout a "Zarzuela" troupe, booked at his theatre, postponing indefinitely its engagement in favor of poetic drama, which is drawing full houses.

The Madrid critics affirm that the public, the good public, healthy and receptive, is weary of inanities, and that unless there is a swift reform in the so-called "musical comedy" product, the latter will find itself without patrons. Alejandro Miquis, one of the abler critics, holds that light musical productions, to endure in public favor, must possess artistic and dramatic merit, secondary only to opera as their length and matter are secondary; or, in other words, a work of the "genero chico," or little variety, should be a condensed and abbreviated synthesis of factors which, enlarged upon, would afford matter for opera in its highest form, whether light or serious. Miquis adduces, in support of his theory, the fact that the short works by musical composers obtaining the greatest favor have been those which, retaining strength and coherence, present, as it were, in silhouette in an hour and a quarter the salient features that a heavier work requires three hours to elaborate.

The one zarzuela of the season which has filled the theatre nightly since its opening is The Hussar of the Guard, by Perrin and Palacios, and the excellence of music and dramatic construction are further indications that Miquis knows what he is saying.

An interesting article has appeared over the signature of Manuel Bueno, distinguished literateur and playwright, advancing the plea that managers of leading theatres in which works of artistic and literary merit are produced create "reading committees" for examining and judging the works submitted by the dramatists. He affirms it is unjust that a dramatic creation should be estimated, and accepted or rejected, wholly from the standpoint of the manager who is producing plays for commercial gain. It appears that Mr. Bueno does not express his views with any hope of immediate change in the methods he calls into question, but rather to publicly record his protest, in the hope of inciting the Government to interest in a national theatre. In fact, the Spaniards, like all reasonable folk, acknowledge the consistency of managers who, risking large sums of money, naturally prefer to chance it only on productions that promise large money returns.

The season at La Comedia, which was opened by Enrique Borrás, promises to be a brilliant one. This young Catalan, who until last year was unknown in Madrid, where, on being known, he was promptly proclaimed a genius, ventured in but one Castillian work his first season, Juan José of Dicenta, which was criticized somewhat, not from any flaw in the actor's Castellano, which was pronounced satisfying, but from the fact that the play was regional—essentially Andalucian—and hence that some of its subtleties escaped the actor of Catalan tradition. On this account intense interest has prevailed regarding the success of Borrás this season in Spanish plays, and with a Spanish company, of which the leading woman is the beautiful and talented Rosario Pino. His success has been unqualified, and Catalonia, which is constantly contributing great dramatic works, has now contributed another great actor to the theatre of Spain.

At the Princess, the season opened with Guimerá's Tierra Baja (Marta of the Lowlands), and El Abuelo (The Grandsire) of Pérez Galdós. The former is perennial in the Spanish theatre, like Rip Van Winkle in the English. The latter, in which the leading role was created by the great Diaz de Mendoza, is now in its second season, and promises a long run.

The Hussar of the Guards, beautifully staged, is still the attraction at the Zarzuela Theatre, and The Inebriate (feminine—*Que horror!*) still holds the boards with its repugnant theme.

A new comedy of Delgado's, Our Companion of the Press, will soon be offered at The Theatre of the Street of the Prince.

The enterprise of the Valencia management which, to evade the Sunday bullfight ordinance, introduced a live bull and fighters into a production of Carmen, is still the occasion for much heated argument between lovers of the sport and its opponents, and for general amusement in disinterested ones. The death knell of the bullfight has been sounded in Spain—and St. Louis.

DE VERAS.

MEXICO.

About Peralta, the Singer—Novelli in January—Other Stage Notes.

(Special Correspondence of The Mirror.)

MEXICO, Nov. 25.

Owing to an extended absence on my part to the interior of the Republic, I have been unable to chronicle the amusements for THE MIRROR readers for some weeks past. I shall now, however endeavor to recount briefly what transpired here during my trip.

On the 30th of August, the anniversary of her death, the chief musical society of the Republic, called "Orfeon Mexicana Angela Peralta," held a grand concert in the Arbeu to celebrate the memory of its great singer, Angela Peralta.

La Peralta was born in the City of Mexico on the 6th of July, 1845. She was of humble birth, her parents being respectable but not rich. At the age of eight, Peralta sang the famous "Cavatina" of Belisario, and the famous Sontag, one of the first singers of the time, heard the little girl and predicted a great future for her.

Peralta received her first lessons in singing from Augustin Balderas, and at the age of 15 she sang in Trovatore at the Teatro Nacional, since destroyed to make room for the new street known as the Prolongation of the Fifth of May. Such was the impression that this remarkable child made that she was favorably compared with Rachel, Ristori, and Grisi. Her fame spread, and the dilettanti of Europe demanded to see this wonderful maid, who had become known as the Mexican Nightingale. Spain was the first country of the Old World that La Peralta visited, but her stay here was not prolonged, as she proceeded to Italy to complete her training, and selected Milan as her place of residence, to study under the celebrated teacher, Francisco Lamperti. After much hard work, she ventured to make her Italian debut, which took place in 1862, in the Theatre of Saint Radegunda. In May of the same year she appeared in Donizetti's Lucia di Lammermoor, at the famous La Scala of Milan, and her triumphant career was assured.

Peralta commenced to tour all the great capitals, including in her journey Turin, Alexandria, Reggio, Bergamo, Cremona, Lisbon, Bologna, New York, St. Petersburg, Paris, etc.

An interesting story is related of the great Patti and Peralta. It was in Milan, and Patti had just executed one of her magnificent bravuras, and as she passed near Peralta, the latter said: "That is how they sing in Italy." Then came Peralta's turn, and when she had finished, Patti quietly said: "That is how they sing in heaven."

La Peralta has left some compositions for the piano, so that if the world cannot listen any longer to her glorious voice, she is remembered in her works. Peralta returned to her country, and, unfortunately, went to Mazatlan in the year 1883, and there died of the yellow fever.

In her domestic life she was a good woman, charitable and virtuous. Though not handsome, her face was full of expression, and the large, dark eyes, so characteristic of her Southern race, seemed always full of intelligence and sympathy.

Our great President, Porfirio Diaz, has been re-elected for another term of six years, beginning Dec. 1. With him has been elected as Vice-President Ramon Corral. This office has been created for the first time, to prepare in a measure for the possible death of Diaz, who is now about 76 years of age, though in splendid health.

In consequence of all this good fortune, preparations are already under way for the inaugural ceremonies, which are promised on such a grand scale of magnificence as old Mexico has never witnessed before in her career of several hundred years.

Esperanza Iris, one of the principal soubrettes of the Principal, has sued her husband for divorce. Pending the disposition of the suit, she is denied by the court the right to appear on the stage. Her roles are being played by Vibanca Vasallo.

The distinguished young poet, Ferdinand R. Cestero, who resides at the hacienda "Fidela," Toa Baja, Puerto Rico, has written a beautiful poem, entitled, "Ave Popule;" "To the Land of Washington, at the Exposition of St. Louis, Mo."

Our famous poet, Peza, has just had published a new book of poems, entitled, "Cantos del Hogar" (Poems of Home).

Mexico is an unusual land for feast days. They occur almost weekly throughout the year. We have recently had the feast day of the Assumption of the Virgin. This is entirely religious. Then we have had the day to commemorate the torture of Cuauhtemoc, the greatest and last Emperor of the Aztecs. It is said when Cortes finally succeeded in taking this country, he made a prisoner of this great chieftain. It was supposed that Cuauhtemoc possessed many jewels and money, which the Spaniards could not locate. His torture was ordered by Cortes, and consisted of being tied with naked feet over a flaming fire. He would not divulge the place of concealment of the valuables. They have never been discovered.

The government of the Federal District invited Maestro Don Jaime Nuno, the author of the national hymn of Mexico, who now resides in Buffalo, to come to Mexico City to lead the band during the national holidays. The invitation was accepted. Nuno came, and was royally entertained.

Novelli, the great Italian actor, has been promised to us for the coming January. He is to play Hamlet, King Lear, Merchant of Venice and Louis XI.

A long needed Society for the Prevention of Cruelty to Animals has at last been splendidly started here in Mexico. The young men of the American colony gave a first-class minstrel performance to secure funds. It was a distinct success. About $600 was realized.

There is no way to escape. Even the peons are playing "Hiawatha" on harmonicas.

GUIDO MARBURG.

SOUTH AFRICA.

Vaudeville and Grand Opera—Standard Theatre Renovated—Gossip.

(Special Correspondence of The Mirror.)

JOHANNESBURG, S. A., Nov. 5.

What enterprising caterers of amusement the Empire Palace directors are! Considering that they have to bring their artists from 6,000 to 10,000 miles to play an engagement of twelve weeks, and to play in only two towns, the attractions that they place before their patrons are certainly surprising. I do not remember a single bill presented by Mr. Hyman since the hall was reopened after the war that has not included some of the biggest acts in vaudeville, and America has always been well represented. R. G. Knowles, W. C. Fields, Wilson and Waring, The Salambos, Staley's Transformation company, World and Kingston, Charles Leonard Fletcher, The Valdares, Burt Shepard and The Mario-Dunhams are prominent among the big acts seen here during the current year that hail from the land of the mighty dollar. Other star numbers imported during the same period were Eugene Sandow, Paul Cinquevalli, Leroy, Talma and Bosco, Lukishimi Japs, Marzella's Birds and Prince Kokin.

The latest novelty, and one which is mystifying Johannesburg theatregoers nightly, is the great Ching Ling Foo troupe of Oriental magicians, contortionists, equilibrists, jugglers, acrobats and vocalists, who constitute a big show in themselves. The troupe numbers twelve men, women and children, and their display is worked on similar lines to the performance of Japanese troupes—that is, the members of the troupe appear either individually or in sections, and some of their feats must be seen to be appreciated, as they baffle description. From a physical standpoint, the most remarkable member of the troupe is a humorous Celestial called "Potatoe," who utterly defies the laws of nature as a contortionist. In one of his feats he walks about the stage on his hands, and, placing his feet on a trestle five feet high, raises himself to a standing position with no assistance from his hands whatever. Then he drops backward with his head in a position four feet below his feet, picks up a bowl of water with his teeth, drinking the contents, and at the same time raising himself to the standing position again. Ching Ling Foo's little daughter, Chee Toy, a child of eight years, sings in English, with a delightful Chinese accent, such popular songs as "Because," "Just One Girl" and "I'd Leave My Happy Home for You." Her enunciation is practically perfect, and her "cute" mannerisms bring down the house. Ching Ling Foo does the conjuring part of the entertainment, but it would take up too much space were I to attempt to describe his many bewildering tricks, which are changed nearly every night. I can only say that he has fully justified the big reputation that preceded him. The entertainment as a whole has many faults, which are not in the tricks themselves but owing to poor showmanship, too much time being wasted by the performers in trying by dumbshow to convince the audience that there is no deception. These faults can be easily remedied and no doubt will be before the turn is presented in Europe.

The rest of the Empire company is made up with one exception of American numbers, which serves to show that South Africa is becoming a most important field of operations for Uncle Sam's vaudeville talent, and if present indications are any criterion of what is to follow, Edgar Hyman, during his tour of the States, has certainly booked the cream of the amusement world to entertain his patrons.

Of the five new importations who appeared before a crowded house Oct. 24, it is impossible to say which particular turn made the biggest hit, as they all turned up trumps and the honors were equally divided. Seeley and West had been here before—they were in the last company to appear just before the Anglo-Boer War—but they had not been forgotten, and their splendid musical act was given to the accompaniment of waves of applause. The Kings, a duo of refined vocal entertainers, pleased the audience immensely with songs and nonsense. They present a sort of coon-medley in which Charlie King shows off his magnificent tenor voice to advantage, and his talented wife proves herself a dialect comedienne far above the average. Her Irish song and dance is a feature of the act. Helen Charles, a young contralto, scored heavily with such popular songs as "Star of Bethlehem," "Alas, Dear Heart" and "The Holy City." Much was expected of William Gould, billed as "The Original Bronson, in The Belle of New York," and as he has "supplied the goods," he has every reason to be a happy man, and he certainly looks it. The way he makes his audience howl with song and story is simply phenomenal. The athletic feature of the bill is furnished by a European number, The Ducane Trio. Their leaping act is not only sensational, but is a distinct novelty. The act is something similar to the well-known casting act, and by an ingenious arrangement of huge mirrors, which form a background, the figures are made to multiply, a device that makes the act very effective. The bill is completed by Billy Hobbs, Hazel Burt and Clara Moore, whom I noticed at length in my last letter, and the bioscope.

The Wheeler-Moody Manners Grand Opera company opens its seven weeks' season at His Majesty's to-night, in Il Trovatore, with Lillian Coomber, Miss Tilly, Florence Ballera, Albert Bowyer, Max Eugene and George Neilson in the cast. Signor Roumuldo Sapio is the musical director. Three nights later Faust will be produced, when the principal roles will be taken by Albert Bowyer, Marshall Vincent, Alan Turner, Marie Titiens, Miss Westwood and Maud Baker.

Pierre Cohen, manager for Sass and Nelson, is in town arranging for the opening of their musical comedy season, and also superintending the alterations to the Standard Theatre, which are now about completed. Through Mr. Cohen's courtesy I had the privilege of a thorough view of the reconstructed auditorium and was surprised at the amount of work that had been accomplished since Leonard Rayne's company vacated the house, two months ago, and the artistic taste employed in the decorations. The theatre will be reopened Nov. 1 with The Earl and the Girl.

The Kaufmann Troupe of Lady Cyclists will be the next star attraction at the Empire, opening Nov. 14. George Ripon, Nellie Gray, Howard and Harris and Carrol McComas complete the contingent. The two last-named turns are from America.

Paul Cinquevalli is making his usual success at the Cape Town Tivoli. His six weeks' engagement ends Nov. 15, when he sails for England. The great juggler will be in a Belfast pantomime production at Christmas, and will be seen on one of the big American vaudeville circuits next year.

Leon Mooser, an American, is the manager for Ching Ling Foo. He tells me that the troupe opens at the Empire, London, on Jan. 2, 1905. Mr. Mooser will also introduce another Oriental novelty to European audiences in the shape of twelve Japanese Geisha girls.

Leonard Rayne's company has been playing Romeo and Juliet at the Opera House, Cape Town, and at the Good Hope Theatre Wheeler's Repertoire company is staging The Fatal Wedding. The Westminster Glee Singers and Bostock and Wombwell's animals are also in Cape Town.

J. M. DOBINSON.

AUSTRALIA.

Tittell Brune as Juliet — Charles Warner's Australian Tour—Interesting Notes.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 21.

Tittell Brune, the young American actress, has given Sydney theatregoers, following her performances of L'Aiglon, a Juliet which ranks with any of the many impersonations of this character seen in the past. One of our favorite Juliets was in the auditorium on the first night, and did not contain her appreciation of the new Juliet. This was Essie Jenyns, now Mrs. J. R. Woods, whose popularity when before the Australian public was undoubted.

On next Saturday Sardou's Theodora, last seen here during Sarah Bernhardt's visit over twelve years ago, will be revived with the American actress in the title-role. Gaston Mervale will appear as the Emperor Justinian, Roy Redgrave as Andreas, A. E. Greenaway as Marcellus, Albert Gran as Euphrates, Mabel Lane as Antonia, and Florence Gleeson as Calirhoe.

Charles Warner, during his forthcoming tour of Australia, will revive those plays which spelled success during his previous visit—namely, Drink, Dora, The Barrister, and Captain Swift.

Ruth Mackay, who appeared in the ill-fated Ben Hur at the time of the burning of Her Majesty's in Sydney, has been engaged as leading lady in Nat Goodwin's American company.

At the Theatre Royal, Sydney, Bland Holt has withdrawn Sporting Life in favor of Going the Pace.

At the Lyceum Walter Sandford's American players have been appearing with success in The Sidewalks of New York, and on Saturday last produced Tempest Tossed.

Laura Nicholls, lately of the Hawtrey and Willoughby-Geach companies, is now Mrs. Philip Bracy, daughter-in-law of Henry Bracy, one of the oldest members and stage-manager of J. C. Williamson's Royal Comic Opera company.

George Titheradge, for so long a leading member of the Brough and Boucicault and Brough Comedy companies, is now touring England with Olga Nethersole.

Frank Harwood, a very popular member of Harry Rickard's company, has sailed for London.

J. F. Sheridan's company has disbanded at Durban, South Africa, and many of the members are now bound for the Australian continent.

Edmund Gwenn and his wife, Minnie Terry, are returning to London by R. M. S. *Macedonia*.

Jennie Brenan, so long and favorably known as J. C. Williamson's ballet mistress, is off to England on a trip.

The Orchid put up a record for first week takings by the Royal Comic Opera company in Melbourne.

The Australian actress, Carrie Moore, will appear as Aladdin next Christmas at the Shakespeare Theatre, Liverpool, England.

R. G. Knowles intends to revisit Australia at the close of his South African tour.

Alexander McCunn, at present in South Africa, has been engaged as musical conductor by J. C. Williamson.

Christchurch, N. Z., will have its new theatre ready for occupation in August next.

Maude Jeffries and Julius Knight have been playing to good business in New Zealand, where they remain over Christmas.

Anderson's Dramatic company reports good business from the same colony.

George Stephenson's Musical Comedy company return to Australia from Maoriland about February next and will play at Brisbane, Q.

The cost of renovating and altering Sydney's Theatre Royal will run to £4,000.

Fitzgerald's Circus is a big draw down in New Zealand.

J. C. Williamson intended to have put on a Christmas pantomime in Sydney, but abandoned his intention owing to the destruction of properties and effects on their way across America.

Elaine Ravensberg has been engaged in London for William Anderson's Melbourne pantomime, Sinbad.

Professor and Mrs. Paderwiski and Mr. and Mrs. Charles Stine are fellow-passengers to the United States in to-day's mail steamer *Ventura*.

Madame Lydia Yeamans Titus and Professor Frederic Titus made a welcome reappearance at Rickards' Tivoli Hall on Saturday night. The Frasettis, Sisters O'Meers, and Cadwalader Operatic Company are at the same hall.

Weather here at present close and muggy and not too good for theatregoers.

E. NEWTON DALY.

LADY TEAZLE.

Lillian Russell will begin her engagement at the Casino in Lady Teazle on Saturday, Dec. 24, but, as THE MIRROR had to go to press that day because Monday was the legal Christmas Day, its review cannot appear until next week. The piece is prepared for the comic opera stage by John Kendrick Bangs, Roderic Penfield, and A. Baldwin Sloane. The Baltimore critics are pleased with their quite legitimate and entirely respectful handling of Sheridan's old comedy and the settings given by the Shuberts, and its New York production is looked forward to with keen interest.

IN OTHER CITIES.

SAN FRANCISCO.

Caprice was the bill at the Alcazar Dec. 12-19. The crowded house on Monday night showed their keen enjoyment by their frequent applause. Miss Lawrence was particularly attractive in the role of the girl and played it with much discretion. Mr. Craig was to play the part of the young husband, but on account of illness was unable to appear, Harry Hilliard taking his part, and very creditably at that. Mr. Hilliard is a great favorite at this house and his admirers could wish for nothing better than to see him in a leading role. Next week, Peaceful Valley.

The Tivoli is in its third week 12-19 of King Dodo and is still running on with decided success.

Archibald Gunter's Mr. Potter of Texas is the bill at the Majestic 12-17. It was very well done by the clever stock co., which is certainly doing a variety of work. The play has not been done here for some years, and its presentation was an admirable one. Next week, Jim Bludso.

At the Columbia 12-17 A Chinese Honeymoon is on the boards, and nothing very wonderful can be said of the performance. It is a typical road show and carries with it no stars. The costumes are very attractive, but costumes cannot carry a performance. George Broderick and Mabelle Baker are old favorites here and on Monday night received a nice reception. The play goes on this week. Next week, Thomas Seabrooke in The Billionaire.

Saturday matinee, 17, Paderewski gave a piano recital at the Alhambra to a crowded house. The audience was more than enthusiastic, and almost all the numbers were encored. Paderewski's next concerts will be on Monday, 19, and Wednesday, 21.

Williams and Walker are still doing a big business at the Grand Opera House 12-17, and so large has been the demand for seats that through a special arrangement with Mr. Belasco's manager Williams and Walker will have the first week of Miss Bates' engagement for their third week. Blanche Bates opens for a three weeks' engagement in The Darling of the Gods 26.

Lost in Siberia is the offering at the Central this week, 12-19. All the favorites were in the cast. Next week, Two Little Waifs.

Rose Melville in Sis Hopkins is a good attraction at the California 12-26. Miss Melville has presented her charming little comedy here several times before, and each time it seems to meet with greater favor.

A note of interest will be the fact that Belasco and Mayer have purchased the manuscript of The Heart of the Geisha from Colgate Baker and will give it an elaborate production in the near future. The play is a dramatization of the author's popular story, which was published in the "Metropolitan" of last July.

George Osbourne, who has been playing with the Alcazar Stock for some years past, is to leave for an extended trip to Europe on Tuesday next, 23. Mr. Osbourne has been seen in many roles and will be greatly missed. On Sunday night, 19, he received a great ovation and replied with appropriate thanks.

OSCAR SIDNEY FRANK.

KANSAS CITY.

Ezra Kendall appeared at the Willis Wood Dec. 15-17 in Weather Beaten Benson to good audiences at each performance. There is much to amuse in the play, both star and co. appearing to excellent advantage, but the action is often decidedly slow and, in spite of the efforts of the co., several of the scenes dragged deplorably. The title-role offers Mr. Kendall a part exactly suited to his style of acting. The fine staging given the production was quite a feature.

Frederick Warde and Kathryn Kidder opened 18-21 at the Willis Wood, presenting Salammbo. Wagenhals and Kemper have given the production a sumptuous mounting, both scenery and costumes being very elaborate, while great care has been given to detail. The theme is a gloomy one at best and the story morbid, but its artistic virtues are many, and its excellent presentation places it in the front rank of the tragedies of to-day. Too much can hardly be said in praise of Mr. Warde's Matho and Miss Kidder's Salammbo, and it must suffice to say that their parts were handled to the entire satisfaction of all. Business was big for the entire engagement. Glittering Gloria 22-24. Charles Hawtrey in Message from Mars 25-28. Edna Wallace Hopper 29-31.

The Fortune Hunters was the Grand attraction 18-24, playing to the usual big business. The show is a musical farce of some merit, with several unusually clever people in the co., and, as a whole, proved quite entertaining. Bert Leslie and Robert L. Dally are featured in the piece, and both are exceptionally clever entertainers. Peggy from Paris 25-31.

The Gillis got out of its customary melodramatic rut the week of 18-24 by playing Billy Clifford in his new comedy, How He Won Her. The audience seemed to take kindly to the change and the usual big week's business was done. McFadden's Flats 25-31.

The time honored Texas Steer held the boards at the Auditorium 18-24, and in spite of its many appearances played to good business. The Sign of the Cross 25-31.

The Warde and Kidder co. will remain in Kansas City for several days after filling their engagement here, and during the time will begin rehearsals of A Winter's Tale, which will be put on regularly later on. Collin Kemper, of the firm of Wagenhals and Kemper, arrived in the city 18, bringing with him Harvey Cassidy, William Earl, Emily Gray Bethel, and Miss Hammer, who are to take part in the new production. The first presentation of the play is to be made in Salt Lake City Jan. 2, and the idea is to use it in those cities where Salammbo has been seen.

The seat sale for Melba-Parkinson engagement at Convention Hall Jan. 4 opened 15 and a large advance sale guarantees a big crowd for the concert.

D. KEEDY CAMPBELL.

LOS ANGELES.

The crowning event in theatricals, and that which has caused the most interest so far this season, was the production of Her Own Way, with Maxine Elliott in the title-role, which played at the Mason 12-17. The demand for seats has been heavy and splendid audiences have greeted her so far. The co. is a capable and well balanced one, and in handling the play they strip it of all staginess and impart that satisfying sense of restful actuality which means so much. Miss Elliott is admirable in the part of Georgiana Carley. Every member of her co., even to the children, should be commended. Silver Slipper 26-31. Billionaire Jan. 2-7.

Patrons of Morosco's Burbank had their money's worth when they witnessed the elaborate production of She 11-17. The play is a long one and requires an immense amount of stage mechanism to make it complete, all of which was liberally supplied. Grace Reals, who appeared at this house some few months past, was cast as Ayesha. She is an actress of ability and her rendition of this character left nothing to be desired. The balance of the co. gave excellent support. Blanche Ball and Jessie Mae Hall will make their appearance in The Night Before Christmas 18-24.

The Great Diamond Robbery was at Belasco's 12-18. The highly improbable melodrama did not prove to be a house filler by any means. The stage settings, as usual, were excellent, and every member of the co. put forth his best effort to make the piece a success. Winchester 19-25.

The Grand Opera House entertained its patrons 11-17 with The Show Girl. The production is quite meritable, containing many fetching songs and dances, all of which are carried out by a co. of little more than average ability. Silver Dagger 18-24.

At the Casino 12-17 has been running a bit of horseplay and so-called Irish comedy, with incidental specialties. The fun that Gallagher and Barrett furnish is a bit uproarious, and surely fast and furious, and that's about all. Fair attendance prevailed. This house will henceforth be run as a 10 and 20 cent vaudeville theatre, with three performances a day.

Commencing 18, Ellery's Band will open its Winter engagement at the Chutes, playing every afternoon until 28, when theatre, which has been remodeled, will be thrown open, and from then on concerts will be given in the evening.

DON W. CARLTON.

NEW ORLEANS.

A competent co. presenting The County Chairman appeared at the Tulane 18-24. Large and appreciative audiences were in attendance during the week. Prince of Pilsen 25-31.

At the Crescent Sherlock Holmes was presented by a fair co. 18-24. There is something fascinating about the play, and its stirring scenes and climaxes never fail to electrify the audience. Nat M. Wills 25-31.

The Grand Opera House Stock co. presented All the Comforts of Home 18-24, and the laugh producing qualities of the play afforded the entire cast an opportunity to show what they could do in a comedy way. Bertram Lytell, Frank L. Sylvester, Robert Homans, John Daly Murphy, Herbert Brennon, Minna Phillips, and Josephine Sherwood were noticeable in the cast. Our Cinderella 25-31.

The Olympia Opera co. at the Lyric continues its prosperous engagement and presented When Reuben Comes to Town 18-24. All the old favorites were in the cast and the performance was a most satisfactory one. Jack and the Beanstalk 25-31.

The Baldwin-Melville Stock co. at the Greenwall presented Tracked Around the World, and the sensational qualities which pervade the play seemed to please. Janet Ford, Joseph Kilgour, and Robert Lowe were the principals. Usual big business continues. Fighting Bob 25-31.

The attendance at the French Opera House does not show the anticipated increase, though the quality of the performances are all of a high standard and deserve better of the hands of the French speaking colony. Les Deux Gosses and La Femme Pontabiquet were the bills respectively, matinee and evening 18; Le Gendre de M. Poirier 20, and La Tante de Charley 22, and Paitre 24.

Paderewski is billed to appear at the Greenwall for two performances Jan. 16, 18. A splendid attendance is anticipated.

Frank E. Camp, formerly leading man of Baldwin-Melville Stock co., has brought suit against Baldwin-Melville Stock co. and Henry Greenwall, on contract of employment, and alleges in his petition that he was engaged for the season and that the two weeks' notice did not apply. The amount sued for is $3,625, and interest from judicial demand.

J. M. QUINTERO.

LOUISVILLE.

Babes in Toyland received its first representation in Louisville 15, 16 at Macauley's. Ignacio Martinetti and Mabel Barrison did exceptionally good work as the babes, and the large co., gorgeous costumes and magnificent scenery made up a spectacle equal to anything of the kind ever seen here. Madame Rejane and her French co. in Zaza drew a large audience 20. Although the language spoken was French, the play is familiar to Louisville people and was closely and intelligently followed by the large audience, which evidenced in a demonstrative manner their appreciation of the artistic work. Earl of Pawtucket is underlined.

The World's Fair spectacular historical extravaganza Louisiana drew very large business at the New Masonic 19-24. The excellent co., numbering about one hundred people; elaborate scenery, catchy music and the intricate ballets introduced all served to make it a very complete production. Under Southern Skies will open 26.

The attraction at the Avenue 18-24 was Her First False Step. It proved a potent card, drawing full houses throughout the engagement. Hearts Adrift 26-31.

David Bispham is booked for a concert in the near future at the Woman's Club.

The "Patsys" Order held high carnival here during the engagement of Nat M. Wills' A Son of Rest co. An elaborate banquet was spread at Bosler's Hotel, and there were a number of initiations into this unique order. There were dancing and music, and the fun was furious until the early hours of the morning.

Madame Rejane's stay in Louisville was made particularly pleasant through meeting a former girlhood friend, a native of France, Madame Jean Hirth, the wife of a well-known Louisville man interested in the wine business. He and his charming wife have been residents of Louisville for a number of years. The famous actress was handsomely entertained by her former friend.

CHARLES D. CLARKE.

INDIANAPOLIS.

A capacity house witnessed the one performance of A Madcap Princess, with Lulu Glaser as the star, at English's 15. Miss Glaser is a great favorite here and always draws just such houses. The piece furnishes a delightful evening's entertainment. The Maid and the Mummy followed 16, 17 playing to fair business. Richard F. Carroll played the part of Stubbs in a breezy fashion, and sang several songs in a pleasing way.

Rejane, the French actress, gave one performance of Zaza 19 to a fair sized audience at English's. There might be three reasons why the audience was not larger; first, the play was given entirely in French, and the majority of theatregoers prefer seeing a play they can understand, while many members of the local French club were in the audience, it is doubtful if even they could follow the play understandingly. Second, the prices were necessarily advanced; and, third, people are too busy and interested in their Christmas shopping to take much interest in the theatre at present. The acting of Madame Rejane was forceful and effective. There was plenty of applause at the end of each act and several curtain calls at the close of the performance. Tim Murphy 26. Ezra Kendall 28. Grace Van Studdiford 30, 31. Kellar Jan. 2-4.

Wedded and Parted, seen here several times, was again enjoyed by large houses at the Park 15-17. Shadows of a Great City followed 19-21. The melodrama depends largely on its scenic effects, and they are realistic to the extreme. El Capitan 22-24. Lighthouse by the Sea 26. Fatal Wedding 29-31.

Charles Major, the author of the book from which A Madcap Princess was made, was present at the performance 15. He made a short speech, speaking in very complimentary terms of Miss Glaser.

Louis Weslyn Jones has arrived in New York from a tour of Great Britain with the Kilties, and will be home soon.

PEARL KIRKWOOD.

MINNEAPOLIS.

Business at local playhouses has not been up to average past week, owing to many attractions found in stores, where people are just now spending most of their time and their dollars. A change for the better is looked for after the Christmas rush. All the houses will give an extra matinee on Monday, 26, while the Lyceum will keep open house on Christmas Day also. York State Folks received a cordial, if not a large, welcome at the Metropolitan latter half week ending 19, being presented by nearly the same cast as introduced it here last season. Eva Tanguay returned to the Metropolitan 20-24 in The Sambo Girl. Some new songs have been added since it was seen here ten days ago, which have helped to strengthen the piece. The local Firemen's Relief Association will receive a percentage of the receipts for the week. Miss Tanguay made a personal subscription of $25 toward the fund being raised for the benefit of the families of the firemen killed in the fire of Tuesday, 13. William Collier in The Dictator 25-31.

The Curse of Drink is a "thriller" at the Bijou 18-24. The presenting co. was capable and was headed by P. Aug. Anderson, who gave a great piece of acting in his tremens scene. Pals 25-31.

Some time ago Dick Ferris hit upon the plan of having the patrons of the Lyceum select the plays they wanted presented. A list of about twenty was handed out at each performance and the ones receiving the highest number of votes were to be given in their order of preference. Graustark having received an overwhelming majority was selected for 18-24, when it was given a splendidly staged production. Little Lord Fauntleroy week 25-31. Under Two Flags week 1-7.

CHARLES M. LANE.

OMAHA.

Christmas shopping and attendant excitement is interfering somewhat with box-office receipts at different theatres during the present week, in spite of the fact that the attractions offered are rather more than usually interesting. Dockstader's minstrels was at the Boyd 14, and was well received, solos and comedy work were excellent. Rapid Transit, Up to Date, however, was the particular hit of the evening. Dorothy Morton and her capable co. made a good impression in Glittering Gloria 15-17. Sunday night audiences, at least in Omaha, are not partial to Shakespearean plays, which fact doubtless accounts for the small audience present at Marie Wainwright's revival of Twelfth Night 18. The performers deserved a better return. San Toy, with Florence Smith in the title role, opened 19-21 and made a good impression. Miss Smith has a sweet voice and handles it with rare discrimination. This, coupled with her more than usually pleasant manner, made her quite a favorite with the audience. James T. Powers was inimitably amusing as Li, and the other leading parts were also capably handled. Country Mouse 25-27. Runaways 29, 30. Charles B. Hanford 31.

How He Won Her was the offering at the Krug 15-17. Billy Clifford made a decided hit as Tom Walton, and was accorded a number of curtain calls. The balance of the cast was adequate, and the audience was decidedly well pleased. Ole Olson, with Ben Hendricks in the title role, opened to a half-week's engagement 18, to a big house that thoroughly showed its appreciation. McFadden's Row of Flats 22-24. Hot Old Time 25. After Midnight 26-28. Hills of California 29-31.

JOHN A. RINGWALT.

PROVIDENCE.

The theatres enjoyed a fair patronage during the week 19-24.

At the Empire, Katherine Purnell, an actress who made many friends here during her engagement with a summer stock co., gave very fine performances and was splendidly received. Her repertoire comprised A Great Temptation, Nell Gwynne, and A Romance in Ireland. Eugenie Blair in Iris 26-31.

The stock co. at the Imperial put on Carmen in a manner that won hearty applause. Florence Reed played Carmen, and Malcolm Williams had the role of Don Jose. Rip Van Winkle 26-31.

David Bispham will sing at Infantry Hall 27, under the management of the Providence Musical Association.

Sunday concerts and moving picture exhibitions have been so frequent of late that Police Commissioners have given notice that in future no sacred concerts or entertainments can be given here unless every penny taken in goes directly to some charitable organization. Only a short time ago the Actors' Church Alliance had a bill drawn up for presentation to the Rhode Island Legislature, asking that Sunday performances be stopped.

David Landau and wife (Fannie Newhall), with Eugenie Blair's Iris co., spent the week 19-24 at Mrs. Landau's home in this city. The co. rested in this city.

Mrs. Roland Reed is the guest of her daughter, Florence Reed, during the holidays.

HOWARD C. RIPLEY.

DENVER.

The Sultan of Sulu is unquestionably the best musical production we have had this season. We expected much of George Ade and were not disappointed. The co. throughout is excellent. Thomas Whiffen was amusing as the Sultan. His songs were big hits. Maude K. Williams was a stunning Henrietta Budd. Perhaps the favorite of all was Nellie V. Nichols, though she was a bit too strenuous at times. Very clever also were May Montford, Helen Tomlinson, George O'Donnell, Walter Lawrence, Fred Frear, and Willard Curtis. Business was good at the Broadway, though holiday shopping is having its effect on all the theatres. Who's Brown 19-24. Warde and Kidder 26-31. Edna Wallace Hopper Jan. 2-7.

Mason and Mason drew but fairly well at the Tabor 11-17. Their play, Fritz and Snitz, is amusing in spots, but it must be confessed the spots are rather far apart. The stars seemed to please, but the co. was far from good. The best feature of the performance was Frank Hayes' dancing. Lew Kelly, a brother of the late Joe Kelly and well known as a local amateur, played two parts acceptably. The Runaways 18-24. Dockstader's Minstrels 25-31. White Whittlesey Jan. 1-7.

Hills of California repeated its success of last season at the Curtis 11-17. James Jeffries 18-24. Just Before Dawn 25-31.

MARY ALKIRE BELL.

MILWAUKEE.

Eva Tanguay scored a big hit in The Sambo Girl at the Davidson before good audiences Dec. 15-17. William Collier received his usual cordial welcome from fairly large houses 18-21. Iris 25.

Only a Shop Girl, with Lottie Williams in the leading role, drew well at the Alhambra 18. York State Folks 25-31.

A Mysterious Stranger was given by the Thanhouser co. at the Academy 19 before a moderate sized audience. A big production of A Japanese Nightingale 26-Jan. 1.

Escaped from the Harem was at the Bijou 18. Light attendance rewarded the very heavy melodrama. Wedded and Parted 25-31.

Muenchner Kind'ln was the offering at the Pabst 18. In Vertretung 21. Inspector Braesig 25.

Allan E. Mathes, who has played successfully with the Thanhouser co. for the past year, has been engaged to play Hortensio in Margaret Ralph's co., giving Taming of the Shrew.

Robert Lee Allen will manage the tour of Margaret Ralph in Taming of the Shrew. The co. opens in Belvidere, Ill., Jan. 7.

Business at all the theatres has been decidedly dull during the week preceding Christmas.

CLAUDE L. N. NORRIE.

JERSEY CITY.

Fast Life in New York came to the Academy of Music 19-24, to good patronage, with Julian Rose as a star. The play is fast in name only, and is a much exaggerated lesson of life in some parts of New York. Julian Rose, as the Johnny-on-the-Spot Sammy Kerstein, is very clever. Virginia Drew Trescott, the villainess Ellta Proctor, also shares the honors with Mr. Rose. Our New Minister 26-31. Andrew Mack in Road to Kenmare Jan. 2-7.

The Great Automobile Mystery was the Bijou attraction 19-24, to good business. The play is very sensational and stirring, and the action is rapid. Texas 26-31. Terry McGovern in Fame and Fortune Jan. 2-7.

The annual Christmas supper to the employees of the Academy of Music will take place 23.

The scenery, costumes and other stage effects of Bostonians were sold at auction here 17, at the instance of Witmark Brothers, of New York. The goods were bought in by the Witmarks for $635.75. The property was said to be worth $10,000.

Billy Metzler, late property man of The Fatal Wedding co., has joined the Way Down East co., as stage machinist.

A crowded house greeted the benefit at the Bijou 18, the proceeds, $900, to go to the sufferers in Ireland.

WALTER C. SMITH.

NEWARK.

Mrs. Patrick Campbell opened at the Newark 19 in The Sorceress. Her impersonation was at all times forceful and impressive. Guy Standing, Alice Butler, and Alice Neil gave distinction to their roles. Wilton Lackaye in The Pit 26-31.

The Ninety and Nine was at the Empire 19-24 and drew good houses. The play is familiar here. O. J. Ashman, general manager of the co., takes the part of Tom Silverton. Bayonne Whipple as Ruth is good. The Show Girl 26-31.

From Rags to Riches was the thriller presented at Blaney's 19-24. Joseph Santley as Ned Nimble made himself a favorite with the audiences. Fast Life in New York 26-31.

If one may judge by demonstrations of approval, the programme provided by Manager Jacobs completely captivated the large audiences at the Columbia 19-24. The vaudeville acts which preceded The Japskys were of high class, and if the standard of excellence is maintained the change from melodrama to musical comedy will no doubt prove a popular one with the patrons of this house. Fiddle-Dee-Dee 26-31.

A large and fashionable audience greeted Cecilia Loftus in The Serio-Comic Governess at Orange Music Hall 19.

FREDERIC J. MARSH.

PORTLAND, ORE.

The Billionaire crowded the Columbia Dec. 15 and disappointed about as expectant an audience as ever gathered at a local playhouse. It was devoid of every attribute that is popularly supposed to make up an up to date musical comedy. The balance of the week was more satisfactorily given over to The Prodigal Daughter by the Columbia Stock co. Camille 18-24.

Florence Roberts gave us a most successful series of varied repertoire at the Marquam Grand 12-18. The most attractive in the roster were Tess and The Doll's House. A Chinese Honeymoon 20, 21. Princess Chic 22-24.

The week's offering at the Empire 12-17 was A Little Outcast and A Fatal Scar. The first did poorly, but the latter was saved by the magic name of Frank James. Shore Acres 18, 19. Black Patti 20-25.

Madame Gadski will give a single recital at the Marquam Grand 19.

Lincoln Hart, of this city, has completed arrangements to star Louise Baudt, late of the Columbia Stock co., in Mrs. Dane's Defense.

JOHN T. LOGAN.

MONTREAL.

His Majesty's is dark this week. Sleeping Beauty and the Beast is the Christmas week attraction.

The Lilliputians in Sinbad played at the Academy 19-24 to very good business, considering that it is one of the worst theatrical weeks in the year. The show is a good one on the pantomime order and the co. little and big give a good account of themselves. Billy Van in The Errand Boy 26-31.

The Child of the Slums co., which opened at the Royal 19, lost their baggage car near Springfield, and, consequently, the first performance was given without scenery or costumes, under difficulties. The co. acquitted themselves very creditably in these adverse circumstances and 20 the car turned up and everything went in good shape. Minister's Daughters 26-31.

Les Faux Bonshommes, an amusing satirical comedy on the life and manners of the French bourgeoisie, is the bill at the Nouveautes.

La Vengeance d'un Roi, an interesting historical drama of the time of Louis XIV, is being given at the National.

W. A. TREMAYNE.

TORONTO.

The Grand Opera House was well patronized 19-24 when Shadows on the Hearth was presented by a very capable co., which did full justice to the material. The scenes depicted are from the time of the Civil War in 1861 and especially good were the settings of exterior views. There are climaxes of high dramatic tension, and though the moral was spoken of by some as unwholesome, the piece was apparently appreciated by those who saw it. James M. Brophy's soldier part allowed him to show undoubted power. Al. H. Wilson 26-31.

Lulu Glaser in A Madcap Princess was heartily received at the Princess 19-24, and though the music was light and weak, the star and the librettist were responsible for an interesting production. Yankee Consul 25-31.

A comedy drama, The Minister's Daughters, abounding in fierce and critical situations, was a fair drawing card at the Majestic 19-24. Why Girls Leave Home 26-31.

STANLEY McKEOWN BROWN.

ST. PAUL.

The people of St. Paul should wake up to the fact that Tim Murphy is one of the best actors who visits this city. Mr. Murphy played his annual engagement at the Metropolitan 15-17, presenting When a Man Marries. The piece is one of the best Mr. Murphy has appeared in for several years. Mr. Murphy is so very natural, and that is where the beauty of his acting lies. The supporting co. is also excellent.

High-class vaudeville is bidding very well for favor at the Metropolitan 18-24. Robert Edeson in Ranson's Folly and Strong Heart 26-31.

James J. Corbett, assisted by Hal Davis and Ines Macauley, presented Pals at the Grand 18-24, playing to capacity twice on Sunday. James J., although not as good an actor as a prize fighter, can discount a large number of the stage folk. Hal Davis does creditable work as the comedian, as does Miss Macauley, who plays the heroine. Florence Bindley in The Street Singer 26-31.

J. A. WEEKS.

TOLEDO.

Lulu Glaser appeared in The Madcap Princess at the Valentine 17 to packed house. There was to have been a matinee, but the co. arrived too late.

The Sign of the Four was the Lyceum bill 15-17. It was a most interesting detective story and most fascinatingly presented. Walter Edwards invested the part with a true Gillettian grace. Business was fair. Ward and Vokes 18-21 gave A Pair of Pinks to delighted houses. The show is about the same as last year.

At Burt's Alone in The World pleased good houses 15-17. The Fatal Wedding, which has stood the test for four seasons, scored the biggest hit of the year 18-21.

C. M. EDSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Erroll Dunbar in Sherlock Holmes 14 pleased good business. Jewel of Asia 16; very large audience; much pleased. Quincy Adams Sawyer 17; fair performance; moderate business. Frank Daniels 20. Prince of Pilsen 22.——BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Frank Dudley, supported by Helen Aubrey and co., 12-17. Plays: Tradesman, Pink Dominoes, Man and Master, Ben Bolt, Man from Mexico; very good co.; pleased large business. Mrs. Delaney of Newport 19-21. Hurd (magician) 22-24.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Murray Comedy co. in Bondman, Man from Missouri, Hearth and Home, Monte Cristo, Trapped by Treachery, Foxy Grandpa, 12-17 (except 16); fair patronage; satisfied. Sherlock Holmes 16; decidedly interesting performance; good co.; attendance fair.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Two Little Waifs opened 19-24 to fair house; well pleased; co. first-class. Beauty Doctor 26-31. Across the Pacific Jan. 2-7.——ITEM: Owing to unfortunate booking Quincy Adams Sawyer co. resting 19-24 here.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Sherlock Holmes 13; large audience. Jewel of Asia 15; excellent business.

TROY.—FOLMAR THEATRE (Frank P. Folmar, mgr.): Jewel of Asia 17 delighted large audience. Hello, Bill 30. Christy Brothers' Minstrels 31.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): John Griffith in Macbeth 6; select, well pleased audience.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Just for Her Sake 12; good house and performance. Kerry Gow by Joe Murphy 21. Silver Slipper 23. Finnigan's Ball by Murry and Mack 24. As You Like It 29. Why Women Sin Jan. 3.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Babes in Toyland 12; excellent performance; capacity. Under Southern Skies 13; good performance and business. Message from Mars 14; excellent performance; large business. Her Lord and Master 15; good performance; fair business. Faust's Minstrels 16; good performance; fair business. Nat M. Wills 19. James Boys 20. Virginian 24. Wizard of Oz 27. Glittering Gloria 30. Alphonse and Gaston Jan. 2. Ewing Stock co. 3-7. San Toy 12. Joseph Jefferson 13. Prince of Pilsen 14. County Chairman 17. Dockstader's Minstrels 18. Creston Clarke 19. Holty-Toity 23. Billionaire 23. Finnigan's Ball 26. Runaways 27.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): In Louisiana 12; poor business. Helen Grantley in Her Lord and Master 17; excellent satisfaction; fair house. Oliver Labadie in Faust 22. Wizard of Oz 26. Two Merry Tramps 28. Glittering Gloria 29. Midnight Express 30, 31. Pompeii Jan. 2. Tenderfoot 3. Her Only Sin 5. Uncle Josh Spruceby 7.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Faust's Minstrels 14; very light business; severe snowstorm; pleased. Helen Grantley 16; good house; excellent performance. Nat M. Wills 21. Virginian 23. Wizard of Oz 28. Quincy Adams Sawyer Jan. 10. San Toy 11.

JONESBORO.—MALONE THEATRE (Applegate and Patrick, mgrs.): Faust's Minstrels 19. James Boys in Mo. 22. Imperial Stock co. 24, 26, 27. Little Homestead 28. Alphonse and Gaston 29.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Over Niagara Falls 12-18; performance and attendance fair. Maxine Elliott 20, 21. Paderewski 23.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop co. in All the Comforts of Home 12-18; fine business. Lawrence Griffith and Ethel Hepburn made first appearance with co. and created favorable impressions. Held by the Enemy 19-25.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Ben Greet co. in Twelfth Night 7; good co.; full house.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Finnigan's Ball 19. Show Girl 22.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): For Her Sake 5; very good co. and performance.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Friend of Family 12; fair business; good co.; very good performance throughout. James J. Jeffries in Davy Crockett 14; fair house; good portryal of old piece. Runaways 17; capacity; chorus long on looks, short on voices; leads good and Arthur Dunn about whole show. Sultan of Sulu 20. Leavin Stock co. 22-24.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Runaways 16; fine business; clever co. Maloney's Wedding Day 18; Pueblo people evidently didn't want it. Sultan of Sulu 19; large and appreciative house, including State bankers in convention here this week; by far most attractive, personally and artistically, of any musical production here this season.

GRAND JUNCTION.—PARK OPERA HOUSE (Edward A. Haskell, mgr.): Maloney's Wedding 6; small business. James J. Jeffries 7; good business. Runaways 12; capacity; good co. Stetson's U. T. C. 17.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, M.D., mgr.): James J. Jeffries in Davy Crockett 13; fair patronage; good performance. Who's Brown 15; light patronage; play and co. excellent; deserved capacity. Friend of the Family 20.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Friend of Family 14; good performance; small business. Heart of Chicago 17; good business. Ole Olson 27.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): U. T. C. 14 pleased small but appreciative audience. Maloney's Wedding 16; small audience; performance poor. Friend of the Family 22.

LA JUNTA.—THEATRE (E. C. King, mgr.): Stetson's U. T. C. 13; well played; business fair. Who's Brown 16; very laughable; satisfaction; business good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, asst. mgr.): Dorcht Lodge Concert to capacity 18. Edna Wallace Hopper in A Country Mouse 19; fair business; part of Angela Muir quite suited Miss Hopper, and she scored best work of evening; small part of John Bowlby excellently played by Paul Everton; co. well balanced; clever little playlet, My Lady's Maid offered as curtain raiser. In Newport (premiere) 22-24; large cast includes Fay Templeton, Peter F. Dailey, Virginia Earle, Joseph Coyne, Lee Harrison, Edith Yerrington, Sue Stuart, Elphye Snowden, Lillian Hudson, Charles M. McDonald, Alfred Fisher, Louis Kelso, and Frank Todd; good audience applauded many features. Ida Conquest in Money Makers 26, 27, with matinee 26. Louis Mann 28. Nance O'Neil 30. Sothern and Marlowe 31.——NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Volunteer Organist turned 'em away 15-17; capital co. Kidnapped in New York 19-21; exceptionally good business; good performance. Race for Life 22-24; fair gatherings in week before Christmas. Child Wife 26-28. Robert Fitzsimmons 29-31.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): At Risk of His Life, dramatically explained 15, 16. Madame Schumann-Heink's splendid presentation of Love's Lottery 17 quoted locally as the

best comic opera in years; excellent production. For concentrated villainy and unique crimes Black Mask 19 voted clear winner. Race for Life 20, 21. Kidnapped in New York 22-24 surprised everybody by vigorous old age. Mrs. Mac, the Mayor 26. Bob Fitzsimmons 27, 28. Louis Mann in Second Fiddle 29. Child Wife 30, 31. Ida Conquest Jan. 2. William Humphrey in Imperial Divorce 3. Primrose's Minstrels 5. Stain of Guilt 6, 7. Lulu Glaser in Madcap Princess 9.——ITEM: In lobby of Poli's has been hung large framed portrait of Lawrence B. McGill, whose leads in last Summer's stock co. served to secure such a remarkable run. Likeness is excellent.

W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Paula Edwardes in Winsome Winnie 15; good house; enjoyed; good comedians and comedy principals and chorus. Ysaye 16 delighted large audience of music lovers at $2 a head. The Fays 19-24 are succeeding in amusing and mystifying good audiences. Vaudeville 25. Louis Mann 26, 27. Nance O'Neil 28, 29. E. H. Sothern and Julia Marlowe 30. Ida Conquest 31. Primrose's Minstrels Jan. 2.——OPERA HOUSE (Jennings and Graves, mgrs.): Fast Life in New York 16, 17; good business. Hanlon's Superba 19-21; large houses; everything bright and new; good and large co.. Race for Life 26-28.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Fays 11-17; week of good patronage; pleased. From Rags to Riches 19; topheavy business; fair performance. Girl from Kays 22——MAJESTIC THEATRE (Jennings and Graves, mgrs.): Uncle Josh Spruceby 14; fair house and performance. Quinlan's Minstrels 15; good performance; fair house.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Uncle Josh Spruceby 17; packed house. Florence Hamilton, with Thurber and Nasher co., 19-24 opened to excellent business; best of satisfaction; high-class specialties alone worth price of admission. Romeo and Juliet 26. Enid Mayo 29.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Corinne Runkel Stock co. closed week of rather poor business 17; performances only fairly good. Girl from Kay's 20; large and delighted audience; co. excellent. Isle of Spice 26. Fields and Hanson's Minstrels 27.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Quinlan and Wall's Minstrels 16; fair audience. At Risk of His Life 17; good business. Volunteer Organist 19; good co.; fair audience. From Rags to Riches 21. Nance O'Neil in Magda 31.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): No one is crying for return date of Girl from Kay's here 21; good business. Ida Conquest 30. Two Sailor Boys Jan. 2. Louis Mann 4. Factory Girl 11.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.): From Rags to Riches 20 pleased good house. Volunteer Organist 21; excellent satisfaction; big business; good co. Wills Musical Comedy co. 26-28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Fernberg Comedy co. closed 12-17 to good business. Girl from Kay's 19; excellent performance; small audience.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Seward Show 12-17 closed to light business; co. poor. Girl from Kay's 23. Thurber-Nasher Stock 26-31 (except 27). Isle of Spice 27.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): French Folly Masqueraders 15 failed to appear. Quinlan and Wall's Minstrels 17; good performance; business good. Volunteer Organist 22.

WINSTED.—OPERA HOUSE (J. R. Spaulding, mgr.): Volunteer Organist 20. Bennett-Moulton co. Jan. 16-21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Magda 26. Chinese Honeymoon 27. Volunteer Organist 31.——LYCEUM THEATRE (Daniel Humphries, mgr.): Fight for Love 15-17; fair business. Slaves of Mine 19-21; fair houses. Who's Who 22-24. Woman's Struggle 26-28. At Risk of His Life 29-31. On Bridge at Midnight Jan. 2-4.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Sherlock Holmes 15; small business; well pleased. Murray Comedy co. 19-24 (except 23); popular prices. Prince of Pilsen 23.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.): Quincy Adams Sawyer 14, 15; excellent performance; fair business. Girl from Dixie 16, 17; good performance and business. Prince of Pilsen 19, 20; good performance and business. Jewel of Asia 23. Frank Daniels in Office Boy 26, 27. County Chairman 30, 31. Mother Goose Jan. 2-7.——BIJOU THEATRE (H. L. De Give, mgr.): Beauty Doctor 19-24; excellent performance; crowded houses. Henry Clay Blaney in Across Pacific 26-31.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Quincy Adams Sawyer 14; fair audience; good performance. Beauty Doctor 16, 17; large audiences; fine performances. Jewel of Asia 19; small audience; fair performance. Frank Daniels 21. Alice, Where Art Thou 26. Girl from Dixie 28. County Chairman 29. Murray Comedy co. Jan. 2-7. Creston Clarke 10.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Crescent Comedy co. 12-17 in Utah, Struggle for Liberty, Wanted a Husband, Hand of Man, Brother's Crime, Jesse James; performances and business fair. Christy Brothers' Minstrels 19. Creston Clarke Jan. 11.

SAVANNAH.—THEATRE: Beauty Doctor 14; good business; mediocre performance. Jewel of Asia 20; fair production. Frank Daniels in Office Boy 22. Girl from Dixie 23.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Hello, Bill 13 delighted fair business. Christy Brothers' Minstrels 27. Down on the Farm Jan. 9.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Down on the Farm 20. Crescent Comedy co. Jan. 2-7.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Grimes' Cellar Door 15; good co. and production; well pleased; specialties very fine. Fatal Scar 23. Princess Chic 27. Nettie the Newsgirl 29. Marriage of Kitty 31.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Haverly's Minstrels 14; first-class performance; good house. American Tramp 16; poor co.; a frost. Arizona 19. Devil's Auction 22. Miss Steer 24. Pretty Peggy 30.

POCATELLO.—AUDITORIUM (Cal Hanaford, mgr.): Grimes' Cellar Door 16; fair house; light co. Modern Viking 21. Frank James 26. Princess Chic 28. Marriage of Kitty 30.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): North Brothers' Comedians 12-17; splendid business. Plays: Utah, Quaker Tragedy, Slave Girl, Camille, Bowery Detective, Old Farmer Allen. Grace Hayward co. 18 in Charity Ball, In Enemy's Power; good business both performances. Peggy from Paris (Elks' benefit) 18; house sold out. Maid and Mummy 25. Alice, Where Art Thou 26. Sam T. Jack's co. 28. Fortune Hunters 29. Missouri Girl 31. Bunch of Keys Jan. 1. Little Homestead 2. Sweet Clover 4. Legal Wreck 6. Innocent Maids 7. Village Parson 8. Eva Tanguay 9. Alphonse and Gaston 14. El Capitan 15. Betrayed at Altar 19. New Big Sensation 20. King Dodo 21. Jack Hoeffler Stock co. 22-27. Sherlock Holmes 28.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Tried for Her Life 12; fair business. Wizard of Oz 13; good house and co. William Collier in Dictator 14 delighted good house; excellent performance. Maloney's Wedding 16 canceled. Jack Hoeffler co. 18-24 opened in Secrets of the Russian Police to large business; good satisfaction. Grace Hayward co. 25. Sam T. Jack's Burlesquers 26. J. H. Stoddard in Bonnie Brier Bush 28. Romance of Coon Hollow 30. Walker Whiteside 31.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): In Old Kentucky 12; satisfaction; fair business. Thou Shalt Not Kill 14; fairly well. London Gaiety Girls 16 pleased large male audience. Midnight in Coontown 17; poor attraction and business. Worth Brothers in Slave Girl 18; big business. Mummy and Humming Bird 25. Blanche Walsh 26. Bonnie Brier Bush 27. Walker Whiteside 29. Hidden Crime 31. Sweet Clover Jan. 1. San Toy 3. Bunch of Keys 4. Innocent Maids 5.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Village Postmaster 18; large and well pleased house. Wedded, but No Wife 25.——ITEM: Robert Kelly and Amy Hamlin, of Village Postmaster co., were married in Chicago Sunday, 18, by Rev. Jenkins Lloyd Jones. Mrs. Kelly rejoined co. at La Salle and assumed her part that same evening. Congratulations were showered upon her and her "Benedict, the married man," by her fellow players, who had not been let into the secret of the purpose of her trip to the Windy City.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): In Old Kentucky 13; large house; co. good; well pleased. Lilliputians in variety entertainment 14; small house. Out of Fold 16; fair attendance; play pleased. London Gaiety Girls 17; fair male house. Grace Hayward co. opens 19-24 in Slaves of Russia. Mummy and Humming Bird 26. Blanche Walsh in Kreutzer Sonata 28. Innocent Maids 29. A Hidden Crime 30. Sweet Clover 31.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Jeanne Towler in Iris 13; ably presented; pleased. In Old Kentucky 15; fine presentation of old favorite; large house. Sam T. Jack's Burlesquers 16 amused attendance. William Collier in Dictator 17; play and co. fine; great hit. Lyman Twins 18; packed Sunday night house; immense satisfaction. Village Postmaster 25. Sergeant Kitty 26. Flints Jan. 2-7.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Sam T. Jack's Burlesquers 14; poor attraction and business. Village Postmaster 15 pleased fair house. Thomas Jefferson in Rip Van Winkle 17; excellent performance; fair business. Uncle Josh Perkins 18; fair performance; small house. Coon Hollow 25. Why Girls Leave Home 26. Broadway Burlesquers 27. San Toy 30. Maloney's Wedding 31.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Mummy and Humming Bird 14; good co.; fair house. Royal Chef 16; excellent co.; packed house. Uncle Josh Perkins 22. Dr. Jekyll and Mr. Hyde 25. Arizona 28. American Gentleman 29. Ruined Life Jan. 1. Old Clothes Man 4. Betrayed at Altar 7. El Capitan 8. Why Girls Leave Home 11. On Bridge at Midnight 13. When Bell Tolls 15.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Under Southern Skies 13; capable co.; delighted good house. Sam T. Jack's Burlesquers 19; poor co.; failed to please good business. Village Postmaster 21. Out of Fold 22. Broadway Burlesquers 30. Eben Holden 31. Next Door Jan. 11. Dolly Varden 12. Peck and His Mother-in-Law 14.

CENTRALIA.—PITTENGER GRAND (George W. Pittenger, mgr.): Sergeant Kitty 17; best performance of its kind ever seen here; cold weather interfered with attendance; fair audience. At Old Cross Roads 19; play and co. very good; small house, due to cold weather and holiday. Under Southern Skies 26.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): W. H. Hartigan in Dr. Jekyll and Hyde 14; small business. Royal Chef 17 pleased well filled house. Trolley Party 20. Tried for Her Life 27. Olympic Stock co. 29-31. York State Folks Jan. 4. Next Door 6. Coon Hollow 9.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Harrison J. Wolfe in Open Gate 12, 13; splendid performance; poor house. Olympia Stock co. 19-24 opened in Sale of a Soul; good performance; fair house. Other plays: Camille, East Lynne.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Royal Chef pleased large house 14. Mummy and Humming Bird 15; well received; small house. Wedded, but No Wife 17; good house. William Collier 22. Ruined Life 26. Arizona 27. American Gentleman 28. Old Clothes Man 31.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Uncle Josh Perkins 14; small house; unsatisfactory. Eben Holden 17; full house; pleased. Village Postmaster 19. Why Girls Leave Home 23. Eben Holden 24. Maloney's Wedding 29. Coon Hollow Jan. 2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Royal Slave pleased good business 12. Out of Fold 14; satisfaction good; business fair. Victor's Royal Venetian Band Jan. 2. York State Folks 5. Maloney's Wedding 7.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Weary Willie Walker 12; fair satisfaction and house. Mummy and Humming Bird 17; excellent performance; fair business. Allison Stock co. 19-24.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Guy Hickman co. 12-14; poor business and performances. Uncle Josh Perkins 17; Rube show in every respect. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 23. Arizona 31.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): Over Niagara Falls 15 pleased large audience. Lyman Twins 16; good business; performance unsatisfactory. Our New Man 19 amused fair house.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Katzenjammer Kids 12; good house; delighted audience. Out of Fold 15; full house; pleased. Edwin Young Stock co, 19. Innocent Maids 24.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): Under Southern Skies 17 delighted packed house; first-class, well balanced co. Weary Willie Walker 22.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Royal Slave 13. Over Niagara Falls 16 pleased good house. Lyman Twins in At the Races 17 pleased good houses.

JOLIET.—THEATRE (William H. Hulshiser, mgr.): In Old Kentucky 16; capacity; well pleased. Mummy and Humming Bird 18 pleased well filled house. Uncle Josh Perkins 24. Busy Izzy 25.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Exiles of Russia, by Calumet Stock co. 18-24; capacity; co. good. Octoroon 25-31. Knobs o' Tennessee Jan. 1-7.

FAIRBURY.—CENTRAL OPERA HOUSE (Phil Wade, mgr.): Under Southern Skies 19; S. R. O.; very best satisfaction. Orphan's Prayer 29.

CHARLESTON.—THEATRE (Harry D. Williams, mgr.): Weary Willie Walker 26. William Owen in Lady of Lyons 28. Under Southern Skies 30.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Lyman Twins in At the Races 14; good performance; packed house.

PANA.—NEW GRAND (J. F. Given, mgr.): Thou Shalt Not Kill 13; fair house and co. At the Races 21. A Hidden Crime 22. McFadden's Flats 28.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Village Postmaster 17 pleased good business.

INDIANA.

FT. WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): Why He Divorced Her 12; good co. and houses. American Gentleman 13; fair co.; poor house. El Capitan 14; good co.; fair houses. Child Slaves of New York 15, 16; good co.; packed houses. Queen of Highway 17 pleased good audiences. Thelma 23, 24. George Sidney in Busy Izzy 26. Louisiana 27, 28. Seminary Girl 29. Awakening of Mr. Pipp 30, 31.——MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Maid and Mummy 12; excellent production; packed house. Van Dyke-Eaton Stock co. 13-16. Plays: Dr. Jekyll and Mr. Hyde, Romeo and Juliet, Three Musketeers, Carmen, Faust, Camille, On the Rio Grande, James Boys in Missouri, In Far East, Miss Hursey from Jersey, Across the Desert, Over Hills to Poorhouse, Sacrifice, East Lynne, Against the Czar, Fatal Scar; good co. and business. All-star cast in Two Orphans 17; co. arrived too late to give matinee; evening performance excellent; packed house. Humpty Dumpty 23, 24. Kennedy Comedy Players 26-30. Lawrance D'Orsay in Earl of Pawtucket 31.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): When the Bell Tolls 13. George Sidney in Busy Izzy 15 amused large house as usual. Nellie McHenry in M'liss 16, 17 satisfied three fair houses. Blanche Walsh in Kreutzer Sonata 30.——AUDITORIUM (Harry G. Sommers, mgr.): Forbidden Land 12 pleased good house. Hooligan's Troubles 14; fair business. Two Orphans (all-star cast) 16 delighted large house; excellent production. Davidson Stock co. 19-24.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): David Harum 12; good performance; attendance fair. Break for Liberty 13; poor performance; attendance fair. Queen of Highway 14; fine performance; very good house. Royal Slave 19. In Far East 23. Johnstown Flood 24. Hidden Crime 28. Next Door 29. U. T. C. 31. At Old Cross Roads Jan. 3. Charity Nurse 5. Human Hearts 7. Peck's Bad Boy 9. Under Southern Skies 11. Out of Fold 14.

LOGANSPORT.—DOWLING THEATRE (J. E. Dowling, mgr.): David Harum 6; excellent co.; pleased fair house. Iris (Jeannette Lowrey) 10; fine co.; pleased small house. Queen of Highway 13; fair co. and business. U. T. C. 14; always draws. American Gentleman 15; fair co.; poor business. Humpty Dumpty 17; good co. and business.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Sergeant Kitty 15 pleased very good house. Little Red School House 17; reduced prices; poor house. Elopers 20; fair house. Under Southern Skies 22.——PEOPLE'S (Pedley and Burch, mgrs.): Shadows of Great City 18; very good house. Hidden Crime 19; poor house. Holty-Toity 24.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Nellie McHenry in M'liss 14 pleased fair house. American Gentleman 16; co. fair; house poor. Royal Chef 19; excellent co.; large house pleased. Thoroughbred Tramp 27. Royal Slave 30. Thelma Jan. 2. Tobe Hoxie 4. Peck and His Mother-in-Law 7. Wife in Name Only 10.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Nellie McHenry in M'liss 12; business and performance fair. Arizona 17; good house; excellent performance. Sweet Clover 27. Seminary Girl 30. When the Bell Tolls Jan. 10. Creatore's Band 14.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. B. Wysor, mgr.): Ward and Vokes in Pair of Pinks 12 delighted full house. Maid and Mummy 14; good business; very pleasing. Queen of Highway 16; fair business. Looping the Loop 17; light house.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): When the Bell Tolls 14; co. and house good. Pixies 16, 17; S. R. O. Gilbert Dramatic co. 26. Eli and Jane 27. Royal Slave Jan. 4. Hunt's Monte Cristo 11.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Nellie McHenry in M'liss 15 pleased small house. George Sidney in Busy Izzy 16; packed house; highly pleased; excellent co. Heart of Maryland 17; excellent performance; poor house.

ANGOLA.—CROXTON OPERA HOUSE (Raymond Willis, mgr.): When Bell Tolls 15; very good co.; good business. Hungarian Court Orchestra 17; one of best musical treats of season; S. R. O. Royal Slave Jan. 6.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Real Widow Brown 16 pleased fair house. Royal Slave 22. Stetson's U. T. C. 26. At Old Cross Roads 28.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Break for Liberty 14; small and indifferent audience. Royal Slave 20. My Friend from Arkansas 24. U. T. C. 28.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): D. B. Levis in Dr. Jekyll and Mr. Hyde 28. My Friend from Arkansas Jan. 13.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Sanford's Minstrels 17 failed to appear. Royal Slave 27. My Friend from Arkansas 30.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Two Merry Tramps 12; good tramp show; specialties all good; fair business. In Louisiana 17; disappointing performance; good business.

ARDMORE.—ROBINSON'S OPERA HOUSE: Joseph De Grasse 14; large business.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Flints 12-17; better than ever; greatest mirth provokers visiting here; good patronage. Romance of Coon Hollow 20. Broadway Burlesquers 21. Eben Holden 23. Charles B. Hanford 24.

DR. AUSTIN J. MUMMERT.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Texas Steer 11; two good houses; pleased. Thomas Jefferson in Rip Van Winkle 13; pleasing performance; business fair. Marie Wainwright in Twelfth Night 14; fair house and performance. Dockstader's Minstrels 15; big business; excellent performance. San Toy 17; good business. Glittering Gloria pleased every one 18.——ITEM: Treasurer Harry Cockrell, who has been very ill, has recovered sufficiently to be removed to Excelsior Springs, Mo.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Royal Chef 13; good performance; full house. Wife in Name Only 14; fair performance and house. Hickman's Comedy co. 15-20; fair business. Out of Fold 26. San Toy 27. Sergeant Kitty 29. American Gentleman 30. Texas Steer 31. Arizona Jan. 2. Charles Hawtry 6. On Bridge at Midnight 7. Why Girls Leave Home 9. Dolly Varden 18

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Clara Thropp in Doll's House 13; decidedly favorable impression; small but cultured audience. Broadway Burlesquers 16; fair business. Mahara's Minstrels 20. Village Postmaster 22.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): Holy City 12; big business; excellent satisfaction. Wife in Name Only 16; fair business; co. fair. Millionaire Tramp 20. Was She to Blame 26.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): Country Kid 14; fair house. Moonshiner's Daughter 19. Two Orphans 23 canceled. Texas Steer 28. Mahara's Minstrels Jan. 2. Guy Hickman's Comedians 9-12. Charles B. Hanford in Othello 16.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Holy City 14; good business; co. good. Millionaire Tramp 16 pleased fair business. Irma Opera co. 26. Eben Holden 27. Why Girls Leave Home Jan. 6. Arizona 9. Other People's Money 11.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Texas Steer pleased large house 13. Marie Wainwright in Twelfth Night 16; large and delighted audience. Holy City 19.

FT. MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Broadway Burlesquers 19; good business. Sam T. Jack's Burlesquers 20. Why Girls Leave Home 21. Village Postmaster 23. Wise Woman 27.

LEMARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Columbia Comic Opera co. in Dorothy 16. Two Vagabonds 17; good co.; fair business. Holy City 21.

ONAWA.—OPERA HOUSE (William D. Brown, lessee and mgr.): Holy City 24. Chase-Lister Dramatic co. Jan. 9-11. Was She to Blame 23.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Gay's Electric co. 12-14; poor performance; no business. Mahara's Minstrels 23.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Country Kid 13 pleased fair house on two days' billing. Eller's Rip Van Winkle Feb. 2.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Samuel Baily, mgr.): American Hobo 19; fair business; poor performance.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Holy City 26.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE (W. C. McKee, mgr.): Sandy Bottom 15; fair business and co. Alphonse and Gaston 16; big house; well satisfied. McDermott and Diamond's Minstrels 17; good house; co. very ordinary, with one or two exceptions. Mugg's Landing 19. This will be the last performance in this theatre.——ELKS' NEW THEATRE (C. B. Hotchkiss, mgr.): Grand opening 22 with Wizard of Oz. Two Merry Tramps 24. Walker Whiteside 27. Irish Pawnbrokers 30. Harry Beresford Jan. 3. Friend of Family 4. Porter J. White in Faust 6.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Charles B. Hanford in Othello and Don Caesar De Bazan 14; splendid satisfaction; good business. Dora Thorne 17; fair co. and business.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Was She to Blame 15; good co.; fair business.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Belcher's Comedians 12-17; very good co. and business. Plays: A Wildcat's Fortune, In Honor Bound, Virginia Rosebud, Bonita, Fate, Driftwood, Lightning Rod Agent.

WELLINGTON.—WOODS' OPERA HOUSE (H. G. Toler, mgr.): Was She to Blame 16; co. fair; light house; poor business. Quincy Adams Sawyer Jan. 2. Irish Pawnbrokers 10.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Dora Thorne 15; good performance; small house. Quincy Adams Sawyer 19. Lyric Opera co. 25. For Her Sake 29.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Peck's Bad Boy 16; good performance; good business.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Charles B. Hanford in Don Caesar de Bazan 21.

KENTUCKY.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Nat M. Wills in Son of Rest 13; excellent co. and performance; large audience. In Far East 15; fair performance and audience. Choral Society 20. Under Southern Skies 21. Aristocratic Tramp 24. Holty Toity 27. Looping the Loop 28. Human Hearts 30. James Boys 31.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): In Far East 14; small audience; pleased. Frick Concert co. 16; audience not large, but pleased. Hidden Crime 17; poor houses; satisfactory performance. Holty Toity 26. Looping the Loop 29. James Boys in Missouri 2. Mummy and Humming Bird 5. Margaret Neville 9.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, lessee and mgr.): Miss Bob White 13; splendid production; good business. Stanley's Metropolitan Stock co. 15-17 in American in Russia, Girl from the West, Hooligan's Troubles, opened to good business. Holy City 27.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Midnight Express 13; good performance; small house. Midnight Flyer 21. James Boys in Missouri 28. Looping the Loop 31.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, props.): Miss Bob White 14; splendid co.; well pleased audience; receipts, $399.25. Midnight Flyer 16; good performance; fair house.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flogg, lessee and mgr.): Dolly Varden 13; packed house; excellent co.; highly pleased. Josh Spruceby 14; topheavy house; good co. Paul Gilmore in Mummy and Humming Bird 18; crowded house; pleased immensely; entire co. received excellent newspaper notices. Little Homestead 19. Weary Willie Walker 22. W. B. Patton in Last Rose of Summer (return) 25. Gorton's Minstrels changed from 28 to 30. Quincy Adams Sawyer Jan. 5. Royal Slave 6. Macbeth 8. Glittering Gloria 11. Wizard of Oz 12. Barlow and Wilson's Minstrels 15. Holty Toity 16. Finnigan's Ball 19. Friend of Family 23. Michael Strogoff 25. San Toy 28. Sandy Bottom 30.——ITEM: E. H. Flagg spent 18 in Lafayette, where he is putting on finishing touches to new Jefferson Theatre, which expects to open about Jan. 1.—Mrs. S. Blockman, pianist of Rapides Orchestra, is lying ill at sanitarium. Mrs. John C. Ryan is filling her place.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Uncle Josh Spruceby 12; fair house and co. Fabio Romani 16; light house; co. good. Little Homestead 18; S. R. O.; co. excellent. Papa's Boy Jan. 6. Chicago Tramp 7. Royal Slave 8.——ITEM: Talbott Whitney Carnival co (under auspices Red Men) 2-8.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Gorton's Minstrels 16; fair co.; medium business. Weary Willie Walker 20. Fabio Romani 23. Allen's Minstrels (under canvas) 18; fair business.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Croilus Comedy co. opened 19 to S. R. O. in Midnight in Chinatown; co. and performance pleased. Other plays: Beautiful Devil, Two Orphans, Tracy the Outlaw, Counterfeiters' Den, Sunshine Thro' the Mist, In Heart of Kentucky. Josh Spruceby 30. Prescelle Jan. 2-7. Roe Stock 9-11. Maro 12. Fields and Hanson's Minstrels 13. Isle of Spice 14. Thorne Dramatic 23-27. Nance O'Neil 28. Colonial Stock 30-4.——ITEM: Manager Crockett has been appointed member of Gov.-Elect Cobb's staff, with rank of lieutenant colonel.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): Rice's Stock co. 5-7; good co.; specialties above average; large houses. Plays: Girl from the West, East Lynne, Buffalo Tragedy. Miss Barnes, matinee, 16; good co.; large house. Stetson's U. T. C. 17; two performances; very poor co.; specialties excellent; good houses. Hammond Stock co. 19-24. St. Pierre's Orchestra 31.——ITEM: Coburn Opera House, at Skowhegan, Me., was destroyed by fire 15; loss, $75,000.

MASSACHUSETTS.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Corse Payton Comedy co. 12-17; fair business; good co. Cook-Church co. 19-24 opened to good house. Plays: Paul Kauvar, Actor's Romance, Sergeant James, Her Only Crime, White Squadron, Midnight Alarm, East Lynne, Land of Midnight Sun, Ride for Life, George Monroe in Mrs. Mac, the Mayor 27. Primrose's Minstrels 28. Wills' Musical Comedy co. 29-31. Fenburg Stock co. Jan. 2-7. Nance O'Neil 10. Human Hearts 16. Richard Carle in Tenderfoot 17. Eternal City 18. Stetson's U. T. C. 19.——ITEM: W. A. Wesley, ahead of Corse Payton, formerly manager of local Academy, was given supper by his friends here 12.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Keystone Dramatic co. opened 19-24 in A Stranger in a Strange Land to very good house; co. very good. Other plays: Christian, Senator's Daughter, Utah, Camille, Fatal Scar, For Home and Honor, Monte Cristo, East Lynne, Ride for Life, Hand of Man. Dot Karroll co. 26-31.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): Keystone Dramatic co. 12-17; fair houses. Klark-Urban co. 20-24; light business. Plays: Cowslip Farm, Devil's Wife, Silent Partner, Ways of Wicked, True Kentuckian, Dangerous Women, East Lynne, Sailor's Sweetheart, Old Sleuth. Phelan Opera co. 26-31.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Irene Myers 26-31.——ACADEMY OF MUSIC (R. T. Murphy, mgr.): Child Wife 22-24. East Lynne 26-28.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Simvelle's Romeo and Juliet 21; large and satisfied audience. Dora Thorne 28.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Zeward's Lilliputians 16, 17; light houses. May Fiske co. 26-30. Nance O'Neil 31.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Corse Payton Stock co. 19-24, pleasing good houses.

MICHIGAN.

ST. JOHNS.—ALLISON THEATRE (O. L. Eisler, mgr.): Thelma 16 pleased good house. Dr. Jekyll and Mr. Hyde 19 canceled. Ernest Lamson in Tobe Hoxie 21. Span of Life changed 27 to Jan. 4. When Bell Tolls 29. Hooligan's Troubles 31. Beware of Men 3. Lulu Tyler Gates 9. Hi Henry 12. Germaine 17.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Two Johns 15 disappointed fair house. Sweet Clover 19; excellent co.; fair house. Over Niagara Falls 23. Wedded, but No Wife 27. Adventures of Amos Skeeter 28. Uncle Hez 30. Young Tobe Hoxie Jan. 1.

COLDWATER.—TIBBITS OPERA HOUSE (John

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T. Jackson, mgr.): Arizona 12; best attraction of season so far; enthusiastic house. When the Bell Tolls 16; light business; satisfaction. Thelma 26. Wedded, but No Wife 29. Thou Shalt Not Kill Jan. 10.

GRAND RAPIDS.—MAJESTIC (L. Delamarter, mgr.): Thelma 18-21; fair business. Nanette Comstock 25-28.==POWERS' (W. T. Ledeboer, mgr.): Royal Chef 22. Two Orphans 26.==ITEM: Star cast of Two Orphans are resting 18-24. Most of co., including Clara Morris, are here.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Arizona 15 pleased fair house. Heart of Maryland 16; fair house; highly pleased. Uncle Hez 17; fair house; satisfactory. Nellie McHenry 30. Peck and His Mother-in-Law 31. Tobe Hoxie Jan. 2. Kennedy Stock co. 3-5.==ITEM: Uncle Hez disbanded here account diphtheria in co.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Under Southern Skies delighted large audience 14. Uncle Hez 15; fair business. Thou Shalt Not Kill 16; topheavy house. Edwin Young co. 18-21; fair business. Tobe Hoxie 22. Royal Chef 24. When Bell Tolls 26. Busy Izzy 30. Everyman 31.

MUSKEGON.—GRAND (Harry Banjo, mgr.): James Kennedy co. 11-18; co. good; fair business. Over Niagara Falls 25. Uncle Hez 26 canceled. Peck and His Mother-in-Law 29. Tobe Hoxie Jan. 1. Span of Life 5. When the Bell Tolls 8.

YPSILANTI.—OPERA HOUSE (F. E. Case, lessee and mgr.): Uncle Hez 9 pleased fair house. Tobe Hoxie 17 delighted small house. Hooligan's Troubles 26. Over Niagara Falls 31. Thoroughbred Tramp Jan. 5. Thou Shalt Not Kill 14.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Heart of Maryland 15; splendid co.; good satisfaction and house. King Dodo 19; fine co. and chorus; good satisfaction; fair house. Royal Chef 28.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Uncle Hez 16; small house; co. played under difficulties; several of them were sick. Dr. Jekyll and Mr. Hyde 20. In Old Virginia 26, 27. When Bell Tolls 28.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Slayton Jubilee Singers 19; satisfaction; small house. Beware of Men 21. Span of Life Jan. 3. Orphan's Prayer 9.

MANISTIQUE.—NEW OPERA HOUSE (Hancock and Crowe, mgrs.): Othello 14; presented in very creditable manner to large and appreciative audience. Bowman (magician) 19.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Selman, Paige and Foley's Othello 13 pleased good business; co. good. Morrison's Faust 19.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Thou Shalt Not Kill 21. Thelma 27. Jerry from Kerry 30.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Othello 20 canceled. Devil's Auction Jan. 14.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Ernest Lamson in Tobe Hoxie 19; greatly pleased fair house.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Clifford and Lloyd in Othello 16 canceled. Lewis Morrison in Faust 20. Human Hearts 30.

MENOMINEE.—NEW OPERA HOUSE (H. N. Rounsefell, mgr.): Roselle Knott 15 canceled. Mantelli Opera co. 21 canceled. Sign of Cross Jan. 7.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. P. Loveday, mgr.): Jubilee Singers 16 pleased fair house.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Thelma 22.

MINNESOTA.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., res. mgr.): Winninger Brothers 7-12; good business; co. standard. Plays: Cloverdale, Silent Witness, Reaping a Harvest, Sheriden the Detective, Work and Wages, Adrift in New York. Tenderfoot 23. Roselle Knott in Cousin Kate 24 changed to some future date. 'Way Down East 26. Si Haskins 30. Candida Jan. 2.

WINONA.—OPERA HOUSE (A. F. Burlingame, mgr.): Jefferson Boys 13 pleased light house in The Rivals. Mantelli Opera co. 16; fine audience; Sig. Ardulli Alberti having bad cold, first act of Il Trovatore was cut out, Madame Mantelli interpolating two songs in its place. Tenderfoot 20. Roselle Knott in Cousin Kate 23. Uncle Si Stebbins 26. 'Way Down East Jan. 2.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Rudolph and Adolph 13; good co. and performance; large house. Lester Lonergan in Candida 16; excellent co.; fair house; highly pleased. Rivals 24. Lewis Morrison in Faust 29.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Joseph, Jr., and William Jefferson in Rivals 16; good house. Tenderfoot 17-19; three fair houses. Lewis Morrison in Faust 26.==METROPOLITAN THEATRE: Waif's Paradise 19-21. Curse of Drink 26-28.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Your Neighbor's Wife 6; fair house; poor co. 'Way Down East 10; first-class co. and performance; pleased good house. Harold Nelson Jan. 6. Study in Scarlet 24. Sanford Dodge 26.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Waif's Paradise 18; good scenic production; fair house. Roselle Knott in Cousin Kate 25.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Blind Boone Concert co. 12; fair business. Study in Scarlet 27. 'Way Down East 31. Heart and Sword Jan. 9. Dr. Jekyll and Mr. Hyde 13.

FARIBAULT.—OPERA HOUSE (Ware and Reed, mgrs.): Mantelli Opera co. 14; good co.; fair business. Emil Erickson (violinist) 17; good artist; light business. Study in Scarlet 26. 'Way Down East 29.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Columbia Opera co. 22. Willson's Dramatic co. 26-31. 'Way Down East Jan. 4.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Tenderfoot 15; well pleased; very good business. Sign of Cross 20. Candida 26.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Roselle Knott in Cousin Kate 26. 'Way Down East Jan. 3. Heart of Chicago 18.

MISSISSIPPI.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Warde and Kidder in Salammbo 12 pleased large and fashionable audience. Jewel of Asia 13; good business. Paul Gilmore in Mummy and Humming Bird 14 delighted capacity. Happy Hooligan 16; good house. Howe's Pictures 20. John Griffith 21. Payton Sisters 22-24. Quincy Adams Sawyer 30. Gorton's Minstrels Jan. 4. Holty Toity 5. Girl from Dixie 10. Wizard of Oz 17.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Jewel of Asia 12; fair co.; good business. Iris 19 canceled. Happy Hooligan (return) 19. Paul Gilmore in Mummy and Humming Bird 20. Howe's Pictures 21. John Griffith in Macbeth 22. James J. Jeffries in Davy Crockett 23. Marie Dale co. 26-31. Quincy Adams Sawyer Jan. 2. Holty Toity 4. Gaston's Minstrels 7. County Chairman 13. Wizard of Oz 16. Tenderfoot 25. Friend of Family 27. Savage's English Grand Opera co. 31.

CLARKSDALE.—THEATRE (H. L. Ward, mgr.): John Griffith in Macbeth 17; fair house; very good performance. Marie Dale 19 failed to appear. Midnight Express 21. Diplomacy Jan. 16. Wizard of Oz 20. Weary Willie Walker 24.==ITEM: During performance of Macbeth, just after third act, curtain was drawn up and John Griffith was presented very handsome diamond pin and cane by Thomas Taylor, manager, in behalf of co., in honor of Mr. Griffith's thirty-sixth birthday.

NATCHEZ.—BAKER-GRAND (Clarke and Gardner, mgrs.): Huntley Moore Stock 12-16 (except 13); co. good; business poor. Warde and Kidder 13; co. fine; business excellent. Happy Hooligan 20. Paul Gilmore 21. John Griffith in Macbeth 23. Quincy Adams Sawyer Jan. 3. Gorton's Minstrels 5. Girl from Dixie 9. Country Chairman 12. Marie Dale 16-21. Tenderfoot 24. Friend of Family 25. San Toy 30.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Happy Hooligan 13; fine house. Warde and Kidder in Salammbo 14; fine house. John Griffith in Macbeth 20. Howe's Pictures 22. Gorton's Minstrels Jan. 2. Holty Toity 3.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, mgr.): Payton Sisters 15-17; good co. and houses. Plays: Land of Czar, Esmeralda, Lighthouse Robbery.

COLUMBUS.—OPERA HOUSE (H. H. Humphries, mgr.): Macbeth 12; large audience. Chicago Tramp 16; topheavy house. Frank Dudly Stock co. 18-24. Happy Hooligan 28.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Happy Hooligan 15; good co.; business fair; pleased. Paul Gilmore in Mummy and Humming Bird 22.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): On Bridge at Midnight 11 drew big crowd. Dockstader's Minstrels 12 pleased large audience; excellent performance. William Collier in Dictator 13; extremely funny; delighted large audience; excellent performance. Ezra Kendall in Weather Beaten Benson 14; large business; good performance. San Toy 15; well filled house; delighted. Wizard of Oz 16, 17; drew well; good co. and performance. Village Parson 18, 19. Glittering Gloria 21. Hottest Coon in Dixie 23. Railroad Jack 24. Irish Pawnbrokers 25. After Midnight 26. Tenderfoot 27. Edna Wallace Hopper 28. Thomas Jefferson 29.==LYRIC THEATRE (H. Walter Van Dyke, lessee and mgr.): Van Dyke co. in Alone in Greater New York 11-17 to usual large business; good performance. Man Who Dared 11-17. Little Minister 25-31.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees; L. F. Ballard, mgr.): Hoyt's Bunch of Keys 11; good co.; capacity. Charles Hanford in Taming of Shrew 13; good co.; large and fashionable audience. Papa's Boy 15; good co. and attendance. Mugg's Landing 17; co. good; fair attendance. Sandy Bottom 18; fine co.; capacity. Dodge-Bowman co. 19-21. Midnight Express 22. Wizard of Oz 23. Dora Thorne 24. Walker Whiteside 25, 26. Glittering Gloria 27. Pit 28. Hot Old Time 29. Little Red School House 31. Irish Pawnbrokers Jan. 1. Her Only Sin 8. Thomas Jefferson 9. Sherlock Holmes 10. Babes in Toyland 13.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Mugg's Landing 12; good co.; pleased fair house. McDermott and Diamond's Minstrels 22. Griese Dramatic co. 26-31. That Little Swede Jan. 2 changed to March 10. Railroad Jack 7. Boy of the Streets 9. Interocean Comedy co. 12-14. The Hottest Coon in Dixie 16.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Breckenridge Stock 12-17 in Nebraska, False Friend, Land of Sky, Guilty Without Crime, Down Where Cotton Blossoms Grow, Bashful Admirer; excellent business; satisfactory performances. Sandy Bottom 22. McDermott and Diamond's Minstrels 26. Railroad Jack 11. Irish Pawnbrokers 27.

LOUISIANA.—PARKS' THEATRE (Druey Parks, lessee and mgr.): Irish Pawnbrokers 12; good attraction; poor business. Clara Thropp in Doll's House 15; splendid performance; small house; country patrons failed to appreciate such good work. Alphonse and Gaston 27. Little Homestead Jan. 2. Metropolitan Vaudeville 5. Darkest Russia 14.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Runaway Match 17, 18 satisfied three fair houses. Breckenridge Stock co. 19-24. Porter J. White's Faust 26. Boy of Streets 28. Little Red School House 29. Old Farmer Hopkins 30. Moonshiner's Daughter 31.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Charles B. Hanford in Taming the Shrew 13; house fair; excellent performance. Mugg's Landing 15; poor house. Midnight Express 19. Sandy Bottom 21. Faust's Minstrels 22. Wizard of Oz 24.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Papa's Boy 16; fair co. and business. Alphonse and Gaston 18; very poor co.; fair business. Sandy Bottom 19; good co. and business. Gosese Dramatic co. 21, 22. Wizard of Oz 25.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Irish Pawnbrokers 13; co. fair; business poor. Doll's House 16 canceled. Runaway Match 28. Bunch of Keys 29. Hobo Tramp Jan. 2. Alice, Where Art Thou 4.

MOBERLY.—HOLLORAN'S THEATRE (P. Holloran, mgr.): Irish Pawnbrokers 15; good business. Hottest Coon in Dixie 19 pleased. Alphonse and Gaston 22. Runaway Match 26. Moonshiner's Daughter 28 Bonnie Brier Bush 30. Burgess Opera co. 31.

KIRKSVILLE.—HARRINGTON OPERA HOUSE (F. M. Harrington, mgr.): Hottest Coon in Dixie 19 pleased fair house. Why Girls Leave Home 19; good co.; light business; disagreeable weather. Country Kid 21. Interocean Comedy co. 26-28.

POPLAR BLUFF. — FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Orphimer Stock co. 15-17; played 15; performance and business poor; 16, 17 canceled. Faust's Minstrels 20. Dora Thorne 21. Missouri Girl 24. Alice, Where Art Thou 26.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Irish Pawnbrokers satisfied good business 14. Walker Whiteside 28. Bunch of Keys 30. Ward's Minstrels Jan. 4. Breckenridge Stock co. 10-12.

CLINTON.—BIXMAN'S THEATRE (W. P. Jarvis, mgr.): Alphonse and Gaston 20. Porter J. White in Faust 29. That Little Swede Jan. 4. Night of 98 10.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Mugg's Landing 10; good co.; fair business. Griese Dramatic co. 12-14 played two nights only; very poor co. Irish Pawnbrokers Jan. 5. Boy of the Street 7.

MONTANA.

HELENA.—THEATRE (J. H. McMillan, mgr.): Darkest Russia 15; good performance; good house. Haverly's Minstrels 16; excellent performance; good house. Arizona 23.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Lester Lonergan and strong co. in Candida 13; good and delighted audience. Ten Nights in a Bar Room 15; small audiences.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Haverly's Minstrels 15 delighted large audience. Arizona 20.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Haverly's Minstrels 17; fair business; excellent co.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Thomas Jefferson 12; well filled house; pleased. Dockstader's Minstrels 13; crowded house; tickled to Seattle. Glittering Gloria 14; comfortable audience; well entertained. San Toy 16; scored heavily; one of largest gatherings of season. Texas Steer 17; good co. and business. Ole Olson 23, 24. Runaways 26. Hot Old Time 27. Harry Beresford 28. Charles B. Hanford 29, 30. Mason and Mason 31.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Quincy Adams Sawyer 14; good performance and business. On the Bridge at Midnight 15; fine performance; fair business. Hills of California 23. Heart of Chicago 28. Marie Wainwright in Twelfth Night Jan. 2.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): Marie Wainwright in Twelfth Night 15; business good. Moonshiner's Daughter 19 canceled. Harry Beresford in Our New Man 27. Heart of Chicago 31. Peggy from Paris Jan. 3.

YORK.—AUDITORIUM (Joe Brown, mgr.): Quincy Adams Sawyer 13; fine performance; good business. On Bridge at Midnight 16; fine performance.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Modern Viking 14 failed to appear.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Heart of Chicago 29. Marie Wainwright in Twelfth Night Jan. 3.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Lilliputians 19 failed to appear.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Phelan Musical co. 12-17; co. and business fair. May Fiske co. opened 19-24 in Soldier's Sweetheart to large audience; co. and specialties good. Plays to follow: M'liss, Lady Peggy, Queen of Shantytown, Ten Nights in a Bar Room, Thelma, Hawkshaw the Detective, Nettie the Newsgirl, As You Like It. Factory Girl 29.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): May Fiske closed 12-17 to large houses. Fiske Stock co. 25-31.==PARK THEATRE (John Stiles, mgr.): Stain' of Guilt 15-17 drew lightly. Child Wife 19-21; good business. Dora Thorne 22-24. Factory Girl 26-28.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Dot Karroll co. 14-19; fair business. Plays: Moonshiners, Fatal Likeness, Titled Outcast, Night in Chinatown, Moths of Society, Heart of Virginia, Gold King, Goody Two Shoes. Factory Girl Jan. 2. Clara Turner 9-14.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Florence Corbin Stock co. 26-31 canceled. Colonial Stock co. 26-31. Fields and Hanson's Minstrels Jan. 10.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Lilliputians 15, 16; attendance poor. Stetson's U. T. C. 22. Stain of Guilt 28.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): William Humphrey and very weak supporting co. made failure of Imperial Divorce 15. One of the most delightful performances of season was Henry Miller in Joseph Entangled 16; large audience. Chinese Honeymoon 26. Volunteer Organist 27. Pit Jan. 2. Our New Minister 7.==STATE STREET THEATRE (Frank B. Shalters, mgr.): Martin Julian's co. 15-17 in Because She Loved; fair business; appeared to satisfy. Over Niagara Falls 19-21 doesn't seem to lose its popularity; good audiences. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant Riggs, bus.-mgr.): Over Niagara Falls 15-17; big business; co. excellent. Quinlan's Minstrels opened to S. R. O. 18-21; co. very good. A Wife's Secret 25-28. Sign of Four 29-31. THOMAS J. McALEER.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Charles K. Champlain 12-17. Plays: Runaway Wife, Jim the Westerner, Wormwood, Ups and Downs of Life, At His Royal Command, Convict No. 777, Tempted by Millions, In Heart of New York; co. and business good. Imperial Divorce 19; excellent performance; very light business. Over Niagara Falls 22. Mamie Fleming co. 26-31. Game Keeper Jan. 2. Strongest Call 6. Garside Stock co. 9-14.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Slaves of Mines 15-17; fair business and co. Jere McAuliffe Stock co. 19-23 in Tennessee's Pardner, Dens and Palaces. Mad Marriage, Shamus O'Brien, Working Girl's Wrongs, Pitfalls of New York, Winning Hand, Counterfeiters; fair audiences; co. fair. Chauncey Olcott 24.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): Garside Stock co. 19-24 opened in Two Orphans, Blue Bell, Old Plantation; co. pleased; business good. Other plays: Resurrection, East Lynne, Deadwood Dick, Maud Muller 26. Slaves of Mine Jan. 2. New Minister 4.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Down by the Sea 15-17 pleased fair houses. Way of Transgressor 19-21; duplicated last season's hit; business medium. Slaves of Mines 22-24. At Risk of His Life 26-28. At Cripple Creek 29-31.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.): Mail Carrier 16 canceled. Over Niagara Falls 23. Garside Stock co. 26-31.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Maude Adams in Little Minister 16; cordially received; large audience; admirable support. Paula Edwardes in Winsome Winnie 17; delightful performance; small audience. Henry W. Savage's magnificent production of Parsifal 19 proved event of season; nothing but highest praise is due this superb presentation; work of the principals, choruses, orchestra, and lavish mounting of the opera were fully appreciated by large and fashionable audience. Rip Van Winkle 20 drew largely. J. W. Carner in title-role well received. Viola Allen 22. Why Girls Go Wrong 26-28. Trip to Egypt 29-31.==EMPIRE THEATRE (H. R. Jacobs, mgr.): Unwritten Law 15-17; good business. Katherine Rober Stock co. 19-24 in pleasing repertoire drew large audiences. Harry King and June Swift in leads won much favor; good specialties. Hurly Burly and vaudeville 26-31.==ITEMS: William S. Corliss, an old Albany boy, is with Winsome Winnie co.—Christmas MIRROR was in great demand here and nothing but highest commendation was heard everywhere in reference to elegance of beautiful holiday number. GEORGE W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): His Honor, Mayor of Bowery, a new musical comedy, was presented to fairly good houses 19-21. The comedy contains several tuneful numbers, funny situations, bright costumes, and handsome scenic effects; Dan McAvoy assumes leading character and was at his best in his impersonations. David Harum 26-28. Liberty Belles 29-31.==BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Queen of White Slaves attracted light houses 19-21; co. above average. Why Women Sin pleased snug attendance 22-24 and satisfied. Little Outcast 26-28. Deserted at the Altar 29-31.==LYCEUM THEATRE (M. E. Wolff, mgr.): Parsifal 23, 24; excellent business. 'Way Down East 26. Madame Schumann-Heink 27, 28. Bertha Galland 29. William Faversham 30, 31. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Parsifal 22. Girl and Bandit 26. Forbidden Land 27. Marriage of Kitty 28. William Faversham 29. Bertha Galland 30.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): What Women Will Do attracted fairly 15-17. Why Women Sin drew well 19-21. Queen of White Slaves 22-24. Deserted at the Altar 26-28.==BASTABLE THEATRE (H. A. Hurtig, mgr.): Nannette Comstock in Crisis pleased good houses 15-17. Dan McAvoy 22-24. Liberty Belles 26-28.==ITEM: Sam Kalwriskey, for several seasons treasurer of Grand, left for St. Louis 16 to become treasurer of new Garrick there. EDWARD A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Roe Stock co. 13-17; satisfaction. Payton's Stock co. 19-24 (except 20). Parsifal 20.==ITEMS: Advance sale Parsifal large, majority of citizens making fools of themselves over coming event, which many will not understand. The stores advertise Parsifal gloves, fans and what not.—Mechanic's lien in favor of Austin Simkins, local contract, against Schenectady Hotel and Amusement Co. for 7,161.20 has been filed in County Clerk's office here on building known as Mohawk Theatre. GEORGE C. MOON.

ELMIRA.—ITEMS: Henry Kavanaugh, of Quinlan and Wall's Minstrels, has retired from that organization and returned to Elmira to resume his position as assistant treasurer of new Lyceum Theatre, opening of which will occur Feb. 22.—Orange Street Opera House, Lancaster, Pa., has been leased for two years to the Trans-Continental Vaudeville Association.—Notwithstanding increased orders, supply of Christmas MIRROR was exhausted shortly after being placed on sale.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Why Women Sin 16 drew and pleased fairly. Graves-Morton Opera co. 17 in Dorothy fairly pleased light houses. Chicago Stock co. 19-24 opened in Prince Otto, pleasing large house. Sharpley Stock co. 26-31 canceled. Rip Van Winkle 26. Curse of Beauty 28. George W. Munroe 31. Circus Day Jan. 2. East Lynne 4. Heart of Blue Ridge 5. Why Girls Leave Home 6. Trip to Egypt 10, 11. Louis Russell 12.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Maude Adams in Little Minister 17 delighted capacity. Viola Allen in Winter's Tale 23, 24. Bertha Galland 26.==RAND'S OPERA HOUSE (M. Reis, mgr.): Why Girls Go Wrong 15-17 delighted large houses; co. good. What Women Will Do 22-24. ==LYCEUM THEATRE (Burns Gillam, mgr.): Carmen, by Mortimer Snow Stock co. 19-24; fair houses. Holy City 26-31.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Katherine Rober Stock co. closed last half of week 12-17 with In Shadow of Throne, Monte Cristo, My Uncle from New York, Nick Carter to pleased audiences. Unwritten Law 19; excellent co. and production; audience large and well pleased. Lorne Elwyn co. 26-31. Lady Audley's Secret Jan. 5. Nance O'Neil 12.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Sam Du Vries Stock co. 12-17 closed week of poor business. Plays latter part: An Outcast Slave, Reaping the Harvest, Night Before New Year's. Chimes of Normandy 20, 21 pleased full houses. Chorus Girl 24 failed to appear. East Lynne 30. Village Parson Jan. 2. Circus Day 5. Trip to Egypt 9. Lady Audley's Secret 13. Byron's Opera co. 16.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): When Women Love 15; business and performance fair. East Lynne 17; two performances; fair co. and business. Fanny Wood Stock co. 26-31 (except 27). Kidnapped in New York 27. Lorne Elwyn Stock co. Jan. 2-7. Nance O'Neil 11. Running for Office 12. Two Orphans 14.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Mamie Fleming co. 19-24; good business; opening bill Yankee Bess, followed by Deacon's Gal, At Port Arthur, Resurrection, Fanchon the Cricket, Tom Sawyer. Cook-Church co. 26-30. Vogel's Minstrels 31. Trip to Egypt Jan. 2.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Burke-McCann co. closed very successful week 17. Plays latter half: In Fair Virginia, Two Orphans, Man in Overalls. Struggle for Gold 21. From Rags to Riches 23.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): U. T. C. 14; good business; pleasing performance. De Wolf Hopper in Wang 16; crowded house; good performance. Imperial Divorce 22 canceled. Myrkle-Harder Stock co. 26-31.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): In Shadow of Gallows 15, 16; fair business. Pit 17; large house. Vernon Stock co. 19-24 (except 21) opened to crowded audience. Viola Allen 21. Daniel Ryan co. 26-31.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Vernon Stock co. 15-17; fair business. Plays: Slaves of Opium, Woman Against Woman, Royal Lover, Faust. Liberty Belles 24. Sam Duvries Stock co. 26-31.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Curse of Beauty 26. Madame Schumann-Heink 29. Why Women Sin 30.==BURTIS AUDITORIUM (E. S. Newton, mgr.): Emma Bunting co. 26-Jan. 3.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): 'Way Down East 16; very good co.; splendid satisfaction; first-class business. Why Women Sin 27. Strange Adventures of Miss Brown Jan. 2. Curse of Beauty 6. Over Niagara Falls 14.

CORTLAND.—CORTLAND OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Chicago Stock co. 12-17; good houses; capable co. What Women Will Do 19; very good co.; poor house. Liberty Belles 22.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadell, res. mgr.): Quinlan and Wall's Minstrels 29. Charles K. Champlin Stock co. Jan. 3-7.==ITEM: Employes of Casino will hold their mask ball at theatre Dec. 26.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: De Wolf Hopper in Wang 15; enthusiastically greeted by large audience. Harvey and Gage Comedy co. 9-17 closed with Tennessee Romance, Queen of Chinatown to fair business. Vogel's Minstrels 26.

SALAMANCA.—OPERA HOUSE (J. H. Mellenbacker, owner and mgr.): Guy Brothers' Minstrels 14; poor house; good attraction. Hoosier Daisy 16 pleased good house. Stetson's U. T. C. 24. Du Vries Stock co. 9-14.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): 'Way Down East 17; good house; pleased. Liberty Belles 23. Struggle for Gold 27. Girl and Bandit 29.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Hoosier Daisy 15; fair business; general satisfaction. Du Vries Stock co. Jan. 9-14.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Mamie Fleming co. 12-17 closed with Road to 'Frisco to good business. Jere McAuliffe Stock co. 26-31. Martin's U. T. C. Jan. 2.

CANAJOHARIE.—WAGNER OPERA HOUSE (W. J. Roser, mgr.): Simvelle's Romeo and Juliet 17; excellent co.; good business. When Women Love 27. East Lynne 29.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Vogel's Minstrels 19; packed house; performance good. Struggle for Gold 29. Circus Girl Jan. 9.

HUDSON.—ELKS' THEATRE: Vogel's Minstrels 21 pleased large audience. His Better Half 27. My Friend Hogan Jan. 3. Stetson's U. T. C. 5. Little Outcast 7.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): When Women Love 26; fair co.; poor house. Down by Sea 30. Vogel's Minstrels 3. Nance O'Neil 16.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Liberty Belles 19 pleased fair audience. Circus Girl 26.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Dorothy 17 deserved better; good co. Rip Van Winkle 28.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Graves-Morton Opera co. 15 in Dorothy satisfied small house.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Chicago Stock co. Jan. 2-7.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. George Barber, mgr.): Mabel Paige co. opened 19-24 to packed house; pleased.==AUDITORIUM (W. F. Randolf, mgr.): Smart Set 19; A Southern Enchantment; small house; mostly colored people; those delighted.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Harris-Parkinson co. 26-31. Chinese Honeymoon 6. Jewel of Asia 9. Barlow's Minstrels 10. Elizabeth Kennedy 11. Howe's Pictures 14. Si Plunkard 17. Winsome Winnie 19.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Lyric Stock co. 26-31 (except 29). Monsieur Beaucaire 29.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Trolley Party 19; good performance; fair house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Rudolph and Adolph 12; light house; performance below average. Sign of Cross 13; fair business; excellent presentation. Tenderfoot 14; good business; well pleased. Candida 17; light house; disappointed. Rivals 23. Darkest Russia 26. Madame Mantelli 27. Haverly's Minstrels 28. Cousin Kate 29. Louis Morrison in Faust 30. Arizona Jan. 2. Devil's Auction 3. Human Hearts 11. Pretty Peggy 13.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Buster Brown 12; good house and co. Beggar Prince Opera co. 20. Joshua Simpkins Jan. 6. Scarlet Letter 20.

MANDAN.—OPERA HOUSE (C. Kennelly, mgr.): Rudolph and Adolph 16; fair co. Haverly's Minstrels 24. Arizona 30.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Forbidden Land 15; very bright, funny and pleasing; business fair. Rejane in Zaza 22. Maid and Mummy 26. Ezra Kendall in Weather Beaten Benson 27. Grace Van Studdiford in Red Feather 29.==NATIONAL THEATRE (Gill Burrows, mgr.): Great Lafayette 15-17; same excellent show; business good. El Capitan 19-21; one of most pleasing operatic offerings; business good, and improving. Child Slaves of New York 22-24. Eight Bells 26-28.==PARK THEATRE (Gill Burrows, mgr.): Katzenjammer Kids 26-28. LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edwin Clifford, mgr.): Holty Toity 15; fair house; one of most pleasing entertainments this season. When Women Love 23.==ITEM: Newton Beers, the old-time actor, read David and Jonathan to good house before local lodge of I. O. O. F., and gave very pleasing entertainment. WILLIAM H. McGOWN.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Creston Clarke in Monsieur Beaucaire 10; co. and performance splendid. Edward Morgan in Eternal City 12; splendidly acted and beautifully mounted production; good business. Peddler 15; excellent production; fair business. On Suwanee River 16; good attendance; enjoyable. Buster Brown 17 pleased good houses. Strollers 19; decided hit; full house. Hunting for Hawkins 26. Seminary Girl 27.==NEW GRAND OPERA HOUSE (J. A. Norris, mgr.): Old Si Stebbins 14 pleased fair house. Mo

[illegible]—PARK THEATRE (Charles Lillian, mgr.): Swanee River 19-24. Why He Divorced Her [illegible] Escaped from Harem 29-31.

[illegible]—MAY'S OPERA HOUSE (Charles H. May, [illegible] and mgr.): Richard Golden in Common Sense Bradley 13; good business and attraction. Queen of White Slaves 15; fair house; pleased. El Capitan 17; fair business; very ordinary performance. Heart of Texas 20; fair house; parts well taken. King Dodo 21. Brothers Royer in Next Door 24. Hi, Si, and I 27. Charles Grapewin 29. Sun's Minstrels 31.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Earl of Pawtucket 14; business and co. excellent. Taming of Shrew 15, as presented by Ada Rehan and her co., pleased large audience. Hoosier Girl 17; topheavy house; co. fair. Van Dyke-Eaton Stock 19-24. Plays: In Hands of Czar, In Far East Faust, Dr. Jekyll and Mr. Hyde, Miss Hursey from Jersey, East Lynne, Romeo and Juliet, Jesse James.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Younger Brothers 15; fair business and satisfaction. Old Si Stebbins 17 pleased good house. Royal Slave 20; good business; splendid satisfaction. Congress of Nations 21. Jesse James 26. Showman's Daughter Jan. 3. Quincy Adams Sawyer 5. Montgomery and Stone in vaudeville 7. Candida 9. Peck and His Mother-in-Law 10.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): Field's Minstrels 14; capacity; excellent satisfaction. Miss Bob White 15; good business; well received. Walter E. Perkins in Who Goes There 16 delighted large and appreciative audience; strong co. Burgomaster 19; fair business; good performance. Trip to Africa 24. Edwards Stock co. 26-31. His Majesty and the Maid Jan. 3.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Tobe Hoxie 15 pleased fair house. Heart of Texas 17; poor co.; light house. Next Door 19; fair house; pleased. Hi Henry's Minstrels 20; splendid performance; fair house. When Women Love 22. Hi, Si and I 26. Old Arkansaw 27. Great Fafayette 30. My Wife's Family 31.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Hooligan's Troubles 20; fair business; passable performance. My Wife's Family 28. Selma Herman Jan. 3. Captain Barrington 4. Creatore 13. Mummy and Humming Bird 17. Rachel Goldstein 25. Human Hearts 31.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Who Goes There, starring Walter E. Perkins, 14; fair business; side-splitting farce. Peck's Bad Boy 16; small house; performamnce mediocre. Holy City 20; big business; performance excellent. Strollers 27.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Walter Perkins in Who Goes There 13; crowded house; fine co. Field's Minstrels 17; packed house; pleased. Miss Bob White 21. Denver Express 27. Mary Emerson in His Majesty and the Maid 31.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Quincy Adams Sawyer 14; fair business; pleased. Hi Henry's Minstrels 19; excellent performance; good business. Ten Nights in a Bar Room 26. Who Goes There Jan. 2. Si Stebbins 6. Mummy and the Humming Bird 12.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Earl of Pawtucket 16; fair business; co. and performance excellent. Strollers 20; general satisfaction. Why Girls Leave Home 26. Howe's Pictures 27. Peck and His Mother-in-Law 29. Adelaide Thurston 30.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Queen of White Slaves 12; good business; capable co. David Harum 16; good business and co. My Wife's Family pleased two good houses 17. Old Arkansaw 20. King Dodo 22. O'Hooligan's Troubles 24. From Rags to Riches 26.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, mgr.): My Wife's Family 15; good co.; fair house. Hi Henry's Minstrels 21.—ITEM: Otto Roache, a leading stock heavy, who was to join his co. 20, is quite ill and may remain here until Spring.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): David Harum 17 pleased good house. Hooligan's Troubles 19; fair performance and business. Old Arkansaw 22. Two Johns 26. Conroy and Mack 27.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): Miss Bob White 16 delighted fair house; performance one of best ever seen here. Holy City 21. Dilger and Cornell co. 26-31 canceled. King Dodo Jan. 3.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Field's Minstrels 16; large and appreciative audience. Miss Bob White 20; excellent business; well pleased. Holy City Jan. 3. Van Dyke-Eaton co. 9-11.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Denver Express 22. Quincy Adams Sawyer 28. Old Si Stebbins Jan. 2. My Wife's Family 11. Old Arkansaw 13. Who's Who 16. Missouri Girls 18. Jule Walter's Thoroughbred Tramp 20.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Howard-Dorset co. 12-17; large business; satisfaction. Plays: Plunger, Man from Mexico, Trip to Bombay, Why Jones Left Home, Boy Tramp. Murray Comedy co. 26-31.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): My Wife's Family 13; full house; good satisfaction. Howe's Pictures 23. Queen of White Slaves Jan. 10. Candida 21. U. T. C. 27.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Hoosier Girl 14 did not draw very well; Kate Watson fine. Strollers 23. Peck's Bad Boy 26. Field's Minstrels 28. Mildred Holland Jan. 3. Under Southern Skies 6.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Trip to Chinatown 13 pleased good house. Butlers (hypnotists) opened 19; owing to holiday excitement unable to draw; closed 20. Trip to Africa 26. Walter Perkins in Man Who Dared 28.

GREENFIELD.—OPERA HOUSE (Allen and Cole, mgrs.): Hooligan's Troubles 12; small house; good co. Howe's Pictures 15; good house. Peck's Bad Boy 20. Heart of Texas 31.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Strollers 21; advance sale big. Field's Minstrels 27. Quincy Adams Sawyer Jan. 6. My Wife's Family 10.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): Rachel Goldstein 14; fair co. and house. Suwanee River 17; good co.; fair house. Royal Slave 23. Mary Emerson 26.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Si Stebbins 15; good co. and business; well pleased. Royal Slave 17; good co.; excellent performance; good business. Denver Express 30.

CANTON.—GRAND OPERA HOUSE (M. O. Barber, mgr.): Hi, Si, and I 17; fair houses; not well rendered. Denver Express 19; moderate house; pleased. Si Stebbins 21. Why Girls Leave Home 24.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Walter Perkins in Who Goes There 17; large audience; good attraction. Strollers 26. Mildred Holland 29. Field's Minstrels 30.

CANAL DOVER.—HARDESTY'S THEATRE (W. H. Cox, mgr.): Eternal City 14; big house; fine performance. Why Girls Leave Home 31. Marion Sherwood in Candida Jan. 7. Daniel Sully 12.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Ingomar 16; poor business; good co. Mary Emerson 28. Peck's Bad Boy 30.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Culter, mgr.): When Women Love 20 pleased small audience. Who Goes There 29.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Loyer, mgr.): Royer Brothers in Down and Up 16; good performance; fair house. Two Johns Jan. 3.

CARROLLTON.—GRAND OPERA HOUSE (Two Kemerers, lessees and mgrs.): Denver Express 20; largest and best pleased audience of season.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): El Capitan 14 pleased large house.

NAPOLEON.—OPERA HOUSE (J. M. Ruger, mgr.): Old Arkansaw 16; fair house; satisfaction.

OREGON.

PENDLETON.—FRAZER'S THEATRE (K. J. Taylor, mgr.): Little Outcast 7; good house and co. Haverly's Minstrels 8; crowded house; good co. Grimes' Cellar Door 13; fair house; poor co. Fatal Scar 20.

SALEM.—GRAND OPERA HOUSE (John Cordray, mgr.): Everyman 12; fair business; excellent co. Shore Acres 17.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Walker Whiteside in David Garrick's Love 14; excellent performance; poor business; best co. ever played here. Two Merry Tramps 15; fair performance and business. Hoyt's Bunch of Keys 17; good co. and business. Helen Grantley in Her Lord and Master 20. Sterling Stock co. 21-25.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Walker Whiteside in David Garrick's Love 16 pleased large audience; curtain calls. Bunch of Keys 18; good business.

PERRY.—GRAND OPERA HOUSE (Tate and Dulany, mgrs.): Two Orphans 19; fair house and co. Sandy Bottom 26. Quincy Adams Sawyer Jan. 5. Irish Pawnbrokers 14.

STILLWATER.—GRAND OPERA HOUSE (L. J. Jardot, mgr.): Two Merry Tramps 16; good perform-

(*Continued on page* 24.)

CORRESPONDENCE

[Received too late for classification.]

ARKANSAS.

PRESCOTT.—GRUSON OPERA HOUSE (H. B. McKenzie, mgr.): Brawn Comedy co. in Was She to Blame, His Private Secretary, Christmas Morning, 12-14; small business; stormy weather. Her Name Was Maud 21. Little Homestead 24.

ILLINOIS.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Iris 15 pleased small audience. William Collier in Dictator 16 delighted fair house. Village Postmaster 20; good house and performance. Sam T. Jack's Burlesquers 21; good house and pleased. Under Southern Skies 22. Maloney's Wedding 26. Broadway Burlesquers 28. Legal Wreck 30. Price of Honor 31.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Two Orphans (all-star cast) 15; greeted by most fashionable audience that ever gathered in Marion; every seat sold before doors opened; decidedly most clever presentation ever given here. Stetson's U. T. C. 17; fair house. Victor's Band 19 canceled. Real Widow Brown 26. Maid and Mummy 28. Earl of Pawtucket 30. Village Postmaster 31. Eight Bells Jan. 5. Sweet Clover 10. Walker Whiteside 12. Mildred Holland 13. Eva Tanguay 14. Her Majesty and Maid 16. Peddler 21.—THE GRAND (E. L. Kinneman, mgr.): Big Sensation Burlesquers 14 failed to please light house and disbanded here. Looping the Loop 16; also failure and disbanded. Real Widow Brown 17; cleverly presented; fair houses; delighted. Ashland Dramatic co. 19-24. My Friend from Arkansas 26. In Far East 27. Trip to Chinatown 31. Finnigan's 400 Jan. 2. From Rags to Riches 3. Uncle Josh Perkins 4. Out of Fold 7. Human Hearts 10.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): George Sidney in Busy Izzy 14; good co. and house. Harry Beresford in Our New Man 15; good co.; fair house. Katzenjammer Kids 16, 17 pleased good houses. Break for Liberty 19, 20. In Far East 21. William Gillette in Admirable Crichton 22. Shadows of Great City 23, 24. El Capitan 26. Lyman Brothers 27. Holty-Toity 28. Village Postmaster 29. Lighthouse by Sea 30, 31. Charity Nurse Jan. 2. Esra Kendall in Weather Beaten Benson 3. McFadden's Row of Flats 4. San Toy 5. Maid and Mummy 6. Sweet Clover 7.

RICHMOND.—NEW PHILLIPS THEATRE (O. G. Murrey, mgr.): Princess of Panama 15 canceled. Circus Day 16 canceled. My Friend from Arkansas 17 pleased good business. Trip to Chinatown 21. Holy City 22. U. T. C. 24. Thou Shalt Not Kill 26. Trip to Africa Jan. 2. Hi, Si and I 3. East Lynne 4. Finnigan's Four Hundred 5. Ingomar 6.—GENNETT THEATRE (Ira Swisher, mgr.): Holty-Toity 16; fair performance; good business. Queen of White Slaves 17; good house and performance. Katzenjammer Kids 20 pleased good house. Howe's Pictures 21. U. T. C. Jan. 2. Eight Bells 3. Ruined Life 6.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Dr. Jekyll and Mr. Hyde 17; satisfaction; small audience. Arizona 18; entire satisfaction; large house. At Old Cross Roads 25. Uncle Hez 31. Village Postmaster Jan. 1. Peck and His Mother-in-Law 8. Royal Slave 15. Haverly's Minstrels 22. Trip to Chinatown 29.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Alice, Where Art Thou 17; clever co.; pleased light house. Margaret Neville co. opened 19-24, presenting in creditable manner Girl of the Slums. Other plays: Woman's Revenge, Leah the Forsaken, Resurrection, Carmen, Hell's Kitchen; co. one of best seen here at popular prices.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): American Gentleman 14; good business; play fair. Old Cross Roads 26. El Capitan 29. Village Postmaster Jan. 3. Walker Whiteside 6.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, mgr.): Mrs. Wiggs of Cabbage Patch 16; full house. Royal Hungarian Orchestra 19; packed house; very fine concert. Humpty Dumpty 27. R. E. Magnus in Everyman Jan. 7.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): My Friend from Arkansaw 12 pleased fair house. Break for Liberty 15; good play; strong co. Big Sensation Burlesquers 21. Trip to Chinatown 28. Under Southern Skies Jan. 6.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Great Lafayette 14; excellent satisfaction; large and appreciative audience. Village Postmaster Jan. 5. Under Southern Skies 12.

RUSHVILLE.—CITY OPERA HOUSE (W. H. Cole, mgr.): Ashland Dramatic co. 12-14 in Lost and Won, Black Flag, Sleeping City; fair business. Ten Nights in Bar Room 26.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Looping the Loop 15; fair co.; poor house. Royal Slave 21; full house; well pleased. Eli and Jane 26. Conroy and Mack 30.

NEW HARMONY.—THRALL'S OPERA HOUSE (Arthur Fretayest, mgr.): Matte's Hungarian Orchestra 13; performance excellent; crowded house.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): My Friend from Arkansas 20; small house; good co.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Boone, mgrs.): Royal Slave 28.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (J. L. Aton, mgr.): Banker's Child 16; good co and house. Walker Whiteside in David Garrick's Love 17; fair co. and house. Helen Grantley in Her Lord and Master 19. Labadie's Faust 21. Chase-Lister Dramatic co. 22-24. Hoyt's Comedy co. 26-31. Hans Hanson Jan. 2. Her Only Sin 4. Sterling Stock co. 5-7. Midnight Express 11. Josh Spruceby 12. Convict Stripes 18. Weary Willie Walker 19. Faust's Minstrels 20.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Porter J. White in Faust 13; fair business; scenically good, but cast is lacking in dramatic ability. Holy City 17; fair business; excellent attraction; pleased immensely. A Texas Steer 30.—ITEM: Because institution's would-be benefactor lost his life in Iroquois Theatre fire, Lawrence University at Appleton, Wis., has declined bequest of $100,000. William W. Cooper left that amount to school, but trustees have declined to accept bequest, and while no reason is given, it is conjectured that because Mr. Cooper attended place that was under ban of church that fosters this school they do not care to receive money willed school by Mr. Cooper, who lost his life in ill-fated Chicago theatre. FRANK E. FOSTER.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Eben Holden 14; excellent attraction; good business. Coon Hollow 16; poor business. Harrison J. Wolfe in Open Gate 17; small houses. Two Married Women 19; fair business. San Toy 23. Thomas Jefferson in Rip Van Winkle 26. Texas Steer 31. Why Girls Leave Home Jan. 2. Charles Hawtrey in Message from Mars 5. On Bridge at Midnight 6. American Gentleman 7. Darkest Russia 10. Charles B. Hanford in Don Caesar 12.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Sam T. Jack's Burlesquers 13; poor performance; fair house. Village Postmaster 14; appreciated by fair audience. William Collier in Dictator 15; good performance and house. Eben Holden 16; light business. Iris 17 well pleased small house. McFadden's Flats 18; packed house. Open Gate 20; fair performance. Broadway Burlesque co. 24. Why Girls Leave Home 25. Coon Hollow 26. San Toy 29.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Dorothy Morton in Glittering Gloria 20. Tenderfoot 26. Charles Hawtrey in Message from Mars 29, 30.—GRAND OPERA HOUSE (William Foster, mgr.): Hot Old Time 15-17; very good attraction; good business and co. McFadden's Row of Flats 19-21; strong co.; good business. On Bridge at Midnight 26-27.—AUDITORIUM (William Foster, mgr.): San Toy 26.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Flints 19-24; phenomenally large business. Coon Hollow 28. Broadway Burlesquers 31. Charles Hawtrey Jan. 4. Smart Set 12. William Bonnelli 14. Shadows of a Great City 16, 17. Innocent Maids 19. Babes in Toyland 20.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Romance of Coon Hollow 14 failed to please fair business. Mahara's Minstrels 26. Della Pringle 29 canceled. Holy City Jan. 3. Heart of Chicago 5 canceled.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Village Postmaster 15 pleased good audience. Josh Perkins and Hayseed Band 16; fair business. Romance of Coon Hollow 17; good houses. Eben Holden 26. San Toy 28.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Romance of Coon Hollow 21. Moonshiner's Daughter 26. Why Girls Leave Home 28. On Bridge at Midnight 30. Eben Holden Jan. 4.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ronsier, mgr.): Harrison J. Wolfe in Open Gate 15; excellent co., though small; very poor house. Irma Opera co. 31.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Romance of Coon Hollow 19; good performance; light house. Country Kid 20. Moonshiner's Daughter 24. Jack Bessy 26-28.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Rutledge Stock co. 15-17 in Opera Singer, Dice of Death, Roanoke; co. ordinary. William Owen 27. Arizona Jan. 2.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Irma Opera co. 17 failed to please; rather amateurish performance.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): William Collier in Dictator 12; fine performance; good business. Glittering Gloria 13; fair performance; light business. Her Only Sin 14; fair co.; good performance and house. Fortune Hunters 16; excellent performance; good business. That Little Swede 17; fair co. and business. Dora Thorne 18; fair performance; light business. Wizard of Oz 19. Lyric Opera co. 20, 21. New Railroad Jack 22.—ITEM: Professor Gleason, horse tamer, closed successful week's engagement at Auditorium 17.
DAVID J. AUGUST.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Sandy Bottom 14; fair house; co. very good. Charles B. Hanford 19 in Don Caesar de Bazan; strong co.; splendid staging; fair house. That Little Swede 22. Wood and Ward in Two Merry Tramps 23.—WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): Lyric Opera co. in Bohemian Girl 15; fair house and co. McDermott and Diamond's Minstrels 22.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Sandy Bottom 13; fair co.; poor business. Lyric Opera co. 16; excellent co.; poor business. Hans Hanson 17 pleased good house. Charles B. Hanford 20; large and highly pleased audience. Marie Wainwright 27. Irish Pawnbroker 28. Faust's Minstrels 30. Hot Old Time 31.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Walker Whiteside in David Garrick's Love 13; business fair; play suits Mr. Whiteside better than any he has ever given here. McDermott's Minstrels 14; business light; performance poor. Tenderfoot 31.

HERINGTON.—OPERA HOUSE (L. H. Riddle, mgr.): Hans Hanson 1; fair co. and business. Wizard of Wall Street 10; poor co.; light business. Her Only Sin 16; good co.; light business. Belcher's Comedians 19-21. Lyric Opera co. 22. Catholic Lecture 29. Peck's Bad Boy 30.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Lillian Mason co. 12-17; good business; excellent co. Plays: Woman's Redemption, Camille, Child of Fortune, Batchelor's Twins, Daughter of Erin, Sapho.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger and Murry, mgrs.): Peck's Bad Boy 19; good co. and house. That Little Swede 21.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Charles B. Hanford 15 in Taming of Shrew pleased very good audience.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Fortune Hunters 15; excellent co.; fair house. Marie Wainwright 24.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Sergeant Kitty pleased fair business 16; production first-class. Aristocratic Tramp 17; poor performance and business. Under Southern Skies 19; fine attraction; fair business. Elopers 22. Midnight Flier 24. Sam T. Jack's Burlesquers 29. James Boys 30. Holty Toity 31. Paul Gilmore in Mummy and Humming Bird Jan. 2. Ezra Kendall 4. Lyman Twins 5. Looping the Loop 6. James T. Powers in San Toy 7. Flynn's Sensation 12. King Dodo 13.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Murray Comedy co. 13-17 in Down on the Farm, Missouri Romance, Engineer, Westerner; light business; good repertoire co. Rejane 21; good advance sale.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Rose Cecilia Shay in King Dodo Jan. 2.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Helen Grantley in Her Lord and Master 12; large house; excellent co. Twelfth Night 14; poor co.; fair house. Charles Hawtrey in Message from Mars 16; excellent production; large house. Murray and Mack 18; good co. and house. The Virginian 20. Nat M. Wills 22. Paul Gilmore 23. W. B. Patton 26. Kersands' Minstrels 27.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Ghosts 13 failed to appear. Little Homestead 15; fair business; co. good. Weary Willie Walker 13; small business, owing to co. advertising burlesque comedy, when in reality was comedy drama; co. of fair amateurs. Fabio Romani 17; good business; pleased. Josh Spruceby 22. Gorton's Minstrels 23. Other People's Money 25.

FRANKLIN.—AUDITORIUM (Able and Borah, mgrs.): Uncle Josh Spruceby 18; fair house; very weak co. Gorton's Minstrels 19. Fabio Romani 25. Other People's Money 28.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Gorton's Minstrels 13; co. fair; weather very bad; fair business. Babes in Toyland 18; excellent co.; business good. Sherlock Holmes 25.

LAFAYETTE.—THEATRE: Gorton's Minstrels 17; good co. and house. Josh Spruceby 20.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Madame Schumann-Heink in Love's Lottery delighted packed house 14; superb performance; excellent co. Sleeping Beauty and Beast 15-17; four large and highly pleased audiences; co. fine. Harcourt Comedy co. 26-31. Dot Karroll co. Jan. 2-7. William Faversham in Letty 9. Keystone Dramatic co. 10-14. Rogers Brothers in Paris 16. Isle of Spice 17. Roe Stock co. 18-20.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Madame Schumann-Heink in Love's Lottery 15 immensely pleased one of largest houses of season. U. T. C. 16; fair business. Factory Girl 17; small house. Harcourt co. in repertoire 19-24; light business. Myrkle-Harder co. 26-31.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Rentfrow's Jolly Pathfinders 12-17 closed to remarkable business with Fight for a Million; pleasing co.; fine specialties. Burgomaster 24, Hoosier Daisy 26 canceled. Little Outcast 26. Verna May Stock co. 27-31. Aubrey Stock co. Jan. 2-7. Creatore (Y. M. C. A.) 9. Volunteer Organist 12. Denver Express 13.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.): Flaming Arrow 26. Chinese Honeymoon 28. Unwritten Law Jan. 2. Si Plunkard 4. Robert Mantell 6, 7. Winsome Winnie 12. Quincy Adams Sawyer 26. Ezra Kendall 28. Eleanor Robson 31.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Bennett-Moulton co. in Belle of Virginia and Fatal Coin 16 to good returns; without exception strongest repertoire co. that has appeared here so far this season. Girl from Kay's 17; large houses; co. very good. Josh Spruceby 20, 21; very good play; co. and play pleased fair house. Lilliputians 23, 24. Clara Turner co. 26-31 (except 30). Plays: How Men Tempt Women, Sorceress, Roanoke, At Cozy Corners, Alone in Greater New York, Mill Girl's Honor, Why Women Love Men, Japanese Peach Blossom, Foxy Grandpa's Girl, Isle of Spice 30. Frankie Carpenter Stock co. Jan. 2-7.—ITEM: Bijou remains dark and nothing known in regard to reopening.

HOLYOKE.—OPERA HOUSE (S. F. Callahan, mgr.): Missourians 26-28.—THE EMPIRE (T. F. Murray, mgr.): From Rags to Riches 15-17; satisfactory business and performance. East Lynne 19-21; good business; fair co. Game Keeper 22-24; well received.—ITEM: Opera House has been sold to D. O. Gilmore, and by him leased to P. F. Shea, owner of several Springfield enterprises. Sylvester F. Callahan will be local manager for Mr. Shea.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Macklyn Arbuckle in County Chairman 8; good business. Child Wife came and went 15. Paula Edwardes in Winsome Winnie 16; fair audience, with mingled feelings; assorted co. East Lynne 22. Primrose's Minstrels 29. Corse Payton Comedy co. Jan. 2-7. Nance O'Neil 9. Royal Lilliputians 12.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Judge Bond, of Superior Court, has granted injunction restraining management from opening house until all changes ordered by State Police have been made.—FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): Hanlon's Superba 19-24; good business, performance and co. Ross and Fenton in Twirly Whirly 26-31.

MARLBORO.—THEATRE (Bert C. Riley, mgr.): Clara Turner co. 12-17. Dora Thorne pleased small house 21. Seward Show 26-31 did not appear, having closed last week. Fields and Hanson's Minstrels Jan. 4. Wills Musical Comedy co. 9, 10. Down by Sea 11. Stetson's U. T. C. 14.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Zeynard's Lilliputians (midget circus and vaudeville) 19, 20; fair business. Uncle Josh Spruceby 22.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Primrose's Minstrels 27. Barney Gilmore in Kidnapped in New York 31. Missourians 31.

VERMONT.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Rip Van Winkle 13; poor business; very weak co. Little Church Around the Corner 14.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Field's Minstrels 8; good performance; fine business. Girl from Dixie 13 pleased good house. Prince of Pilsen 15. Harris-Parkinson Stock co. 18-24.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Cutter and Williams co. 12-17 (except 13) opened in A Woman's Devotion to good house; fair performance. Field's Minstrels 13; splendid performamnce; S. R. O. Holy City 19. Burgomaster 20.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): William Lloyd in Othello 25. Sign of Cross Jan. 1.—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): Si Haskins 11; good house; very poor co. American Gentleman 21. New American Stock co. 26-31.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Mack and Armour Stock co. 12-17. Plays: A Loyal Friend, Lost and Won, Too Poor to Marry, Colorado Girl; splendid co.; well patronized. Othello 21 canceled.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Human Hearts 14 pleased topheavy house. Royal Chef 15; packed house; tremendous hit. Roselle Knott 21. William Collier 23.

CANADA.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Fortune Teller 23.

ENGAGEMENTS.

Recent engagements made through the Actors' Society of America: Mabel Brownell, Russell Bassett, and M. L. Alsop (leading man), for Chase's Theatre, Baltimore; George D. Baker, for Sadie Martinot; Logan Paul, Jack Drumier, Florence Coventry, and Helen Young, for At Old Point Comfort; Marie Curtis, for Barney Gilmore's Kidnapped in New York; Edith Warner, for The Mummy and the Humming Bird; Julius McVicker and Adelaide Wise, for Chauncey Olcott's company; D. E. Oatman, for Memphis Stock company.

Through Wales Winter, for Leander de Cordova's His Better Half company; Nathan Aronson, George E. Clancey, H. Clement Easton, David Swim, Joseph Damery, Grace Whitworth, and Marguerite Comeay. Rose Elisabeth Tabley, especially for two weeks for lead in N. L. Jeklenko's A Woman's Struggle company. Helen Ashley, to support William Humphreys in The Imperial Divorce, and Walt Whitman for the same company.

Russ Whytal, to play Iago last wee kwith R. B. Mantell.

Anna Wood, for The Money Makers.

Eva Selbie left recently to join How He Divorced Her at Detroit, Mich.

Louise Muldener, with Rose Coghlan, for the Marquise in Diplomacy.

Ruth Gale and Edward Williams, for Perce R. Benton's Comedians. Miss Gale to be featured and Mr. Williams for juveniles.

Dan Williams has retired from Buster Brown to join H. W. Savage's forces.

Dorothy Morton, by Thomas W. Ryley, for the leading part in Glittering Gloria. She will make her first appearance at Salt Lake City.

For The Fatal Scar: Mr. and Mrs. Frank James, W. W. Bittner, E. V. Connely, E. J. Ernst, Chris Moran, David Rivers, Carl Statzer, Eloise French, Esther Rujaro, Ella Bittner, and Mamie Moran, and J. E. Canen and John Carmody as advance representatives.

Frank Mills, to support Eleanor Robson on her coming American tour, in Merely Mary Ann. In recent years he has played chiefly in London.

Ernest Mainwaring, for the part of Peter, a tea merchant, in Merely Mary Ann.

Lola Morisse, for The County Chairman.

Virginia Cranna, for Van Glassey Stock company in Cleveland.

Grace Gilmore and John G. Odell, for Missouri Girl company (Western).

Max Freeman, to stage the Fritzi Scheff production of Fatinitza in the Broadway Theatre on Christmas night. He put on the opera the first time it was played in this country, in the California Theatre in San Francisco, in 1878, and also played one of the principal parts.

Dallas Tyler, for leading woman for Robert Edeson, who, later in the season, will come to the Hudson Theatre in Strongheart.

Helen Ten Broeck, to play Damayan Hi-Faloot in The Sho-Gun.

Edgar G. Stepath, with J. C. Keene, as manager of the Keene enterprise.

Louise Muldener, with Rose Coghlan in Diplomacy.

Mrs. C. Frank Hale and Baby Lois, for A Devil's Lane company (Eastern). Mrs. Hale will assume the character of Tildy Fox and Baby Lois will play Tiny Tot, a part written expressly for her.

Frederick H. Wilson, by Robert Lee Allen, to support Margaret Ralph in her forthcoming production of Taming of the Shrew. The tour will open Jan 7.

Jimmy Rosen, for years leading comedian with the Royal Lilliputians, has joined Nat M. Wills' company, to play the part originated by Master Gabrielle in The Son of Rest.

Harry Knapp, for the leading heavy with the Eastern Uncle Josh Spruceby company.

E. H. O'Connor succeeds John Keefe as Captain Plummer in George Ade's Peggy from Paris. He will also have the direction of the stage.

May Robson, of Lew Field's company, by Charles Frohman, to appear with Francis Wilson in Cousin Billy, which will have its premiere in Providence, R. I., Dec. 29.

Alice Hills, for Charles E. Blaney's The Child Slaves of New York company, which opens in Detroit, Mich., Jan. 1.

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ALICE KAUSER.

A Chat with the Woman Who Presides Over the Largest Play Business in the World.

A MIRROR representative the other day obtained an audience with Alice Kauser, after waiting some time in an atmosphere of clicking typewriters and whirring 'phone bells, while the demands of waiting clients were being satisfied by the chief of her busy staff.

"What can I do for you?" asked Miss Kauser.

"Well, I want to know something about your business for THE DRAMATIC MIRROR."

Miss Kauser's smile faded quickly. "I never give information to the papers, especially about my business, which concerns many others besides myself. Besides, I am very busy;" yet after a moment she relented and said: "Please be very quick with your questions, and don't expect me to divulge secrets, in spite of the fact that I am a woman."

"What are the principal features of your business?"

"Well, I represent most of the authors and managers of note. I buy, sell and act as intermediary in the leasing of old and new plays; in fact, I do everyth ng connected with the play business."

"Have you ever discovered an author?" she was asked.

Miss Kauser laughed. "I think I may say I have," she replied; "but you may judge for yourself when I tell you I have brought the following authors and plays before the public. Let me see, now—there was Lorimer Stoddard, with Tess of the D'Urbervilles; Paul Kester, with Eugene Aram and Fleur de Lys; Langdon Mitchell, with Becky Sharp; Anne Crawford Flexner, with Miranda of the Balcony; George C. Hazelton, with Mistress Nell; Mrs. Burton Harrison, with The Unwelcome Mrs. Hatch. Is that enough?"

"Surely such a sum as the latter is rarely paid?"

"Yes, rarely; but it has been reached."

"You confine yourself to high-class plays entirely?"

"No, not exactly that. You see, Charles Frohman, Daniel Frohman, C. B. Dillingham, Richard Mansfield, Frank McKee, William Gillette, in fact, all these managers, place their plays in my hands as they become available for stock, so that I practically control the stock business of this country, handling, as I do, all the newest and most sought for material."

"Do you lease any play, old as well as new?"

"Certainly. I am in a position to lease any play on the market, old or new, and I have thousands of manuscripts in this office."

"What are the newest plays available for stock?"

"Among the latest to be released for stock, and those older but much sought after, I may mention Julia Marlowe's When Knighthood Was in Flower, A Japanese Nightingale, When We Were Twenty-one, The Cowboy and the Lady, A Clean Slate, The Liars, The Tyranny of Tears, Mrs. Dane's Defense, The Best of Friends, The Prisoner of Zenda, The Taming of Helen, Soldiers of Fortune, Eben Holden, The Cavalier, Secret Service, Because She Loved Him So, Barbara Frietche, Captain Swift, At the White Horse Tavern, The Great Ruby, Janice Meredith, Zaza, Taps, Old Heidelberg, and scores of others. William Gillette's plays, Secret Service and Held by the Enemy, are the best military plays. Secret Service I control exclusively. For Augustus Thomas I handle On the Quiet, In Mizzoura, and Alabama.

"Are not royalties very high, Miss Kauser?"

"Well, the excessive royalties demanded by a number of authors, I am glad to say, have disappeared. A general readjustment of prices has come about and the big play owners are inclined to be liberal. But you cannot dispute the fact that a play at $500 royalty yielding a good margin of profit is better than a $50 play which brings a less profit. In this connection I wish to say that the so-called big stock companies that have gone out of existence, such as the Pike, Cincinnati; the Dearborn, Chicago, and the Auditorium, Kansas City, made a great mistake in producing all the newest plays in quick succession. The most successful stock managements to-day, such as the Alcazar, San Francisco; the Harry Davis Stock Company, Pittsburgh; Mr. Thanhauser, of Milwaukee; Mr. Wiseman, Columbus, and the Castle Square, Boston, show great judgment in the selection of the plays presented. By the revival of some of the good old plays and an occasional Shakespearean production (which, by the way, can usually be made to run more than one week) sandwiched in with the latest metropolitan successes, they keep down the average of their royalties and present an attractive season's bill to their public."

"You must have an enormous stock of manuscripts here, Miss Kauser?"

"Yes, indeed; counting manuscripts of plays and parts, my average stock amounts to over 200,000 copies."

"I suppose your correspondence is also very heavy?"

"Yes. I have a staff of nine people, and we are barely able to cope with the business. We have to deal with some two hundred letters, fifty telegrams and a countless number of telephone calls daily. And now, if you will excuse me, I will say good-bye, as I have a number of people waiting to see me."

"One moment, Miss Kauser. One more question and I'll go. Did you really build up this great business yourself? If so, you should be proud of it."

"Yes, I did it all myself," replied Miss Kauser, with a laugh, "and I am not ashamed to say that I am proud of it."

Herbert Percy, Personal Representative.

Miss Kauser.

General View of the Office.

"Quite true. Now, have you any new plays on hand?"

"Yes. I have plays by Sir Gilbert Parker, A. E. W. Mason, Mrs. W. K. Clifford, Eden Phillpotts, Jerome K. Jerome, Madeleine Lucette Ryley, Lady Violet Greville, and F. Anstey, as representing England. As to America, and in addition to those I have already named to you, I may mention plays by Lloyd Osborne, Edward Kidder, James MacArthur, Louis E. Shipman, John Luther Long, Glen MacDonough, Edwin Milton Royale, L. K. Anspacher, Willis Steele, and Clinton Stuart."

"You handle all the big Broadway successes for Mr. Frohman, do you not, Miss Kauser, after they have run their allotted season?"

"Yes, I do; and I am placing a number of good plays for next season, among those already settled being The Second in Command, The Marriage of Kitty, Monsieur Beaucaire, The Mummy and the Humming Bird, Zaza, The Ninety and Nine, Heartsease, Iris, The Middleman, Adventure of Lady Ursula, Under the Red Robe, The Only Way, and several other contracts which are now in preparation. Then among new plays I have placed one by Mr. MacArthur and another by the great Maeterlinck for Mrs. Fiske."

"What about the more prominent authors, such as Clyde Fitch, William Gillette, and Augustus Thomas. Do you represent them?"

"Yes, but in this way: Authors of such high standing generally do their business direct with the managers. Clyde Fitch does his business through Elisabeth Marbury, but when his plays become available for stock they are turned over to me, so that I am naturally closely allied with Miss Marbury in the play business. As regards the stock plays, I represent all the well-known authors."

"And about the stock business, Miss Kauser?"

"It is very large indeed, and when you stop to consider for a moment the tremendous number of stock companies throughout the country you will readily understand what a great quantity of material they require, each changing its bill every week. I furnish the majority of these plays, and at royalties varying from $50 to $1,000 a week."

CUES.

The Lady Teazle auction of seats for the first night realized $2,500.

George C. Tyler arrived from Liverpool Dec. 18, on the *Umbria*.

Beatrice Shewbrook, who has been starring in R. A. Hanks' Little Outcast company, has closed and gone to her home in Chicago.

Aimee Angeles, who has been ill and out of the cast of Higgledy-Piggledy at the Weber Music Hall, has returned, having fully recovered from a severe cold.

THE LONDON STAGE.

Many New Plays—A Wife Without a Smile Falls—New Theatres.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, Dec. 10.

Several fresh examples of the gentle art of dramatic denunciation by letter writing have been in full blast since I last had the honor to address you. You will not be surprised to learn that one of the epistolary combatants concerned was Dramatist Henry Arthur Jones. In referring to a speech of his given some months before at Vienna, he gave off his usual plaint concerning the degradation of the drama, as though he, forsooth! was the only man who ever tried to lift that much abused poor old drama out of her imaginary gutter. My friend Jones has, of course, done much brilliant work for the stage, but all the same I cannot see that the drama has been elevated to any alarming or amazing extent by such works of his as The Case of Rebellious Susan, Michael and His Lost Angel, that extraordinary, fierce-languaged mediaeval mixture, The Tempter, and that trivial comedy, The Chevalier.

As is not unusual with Henry Arthur in these despondent epistles, he stated that the British stage has no actors worthy of the name, so that when any authors wrote important plays they would stand a poor chance of getting anything like an adequate representation of them. Anyhow, this is what he led the readers of his statements to infer. This brought up Beerbohm Tree, who, like Sir Henry Irving, is ever ready to break a lance in defense of his art. Tree pointed out with characteristic, pertinent and sly satire that Jones had had no cause for any overwhelming ingratitude to the players who had played his pieces. The shrewd Beerbohm added that he felt regret that his friend Jones should hold English actors up to scorn before foreign folk—in short, not to put too fine a point upon it, that H. A. J. had gone over the mark.

After some slight skirmishing on both sides (and in the public journals), Jones wrote another letter, setting forth in effect that his remarks against actors were only to be taken in a Pickwickian sense, as it were, and that he took it all back, so to speak. So, at the moment of mailing, this leaves us as your beloved Biglowell said, "fronting south by north."

What our new plays this week have lacked in vigor they have certainly made up in variety. For example, we have had the Kendals in farce (if you please), also Mrs. Brown Potter in another dramatized opera, a revival of Charley's Aunt, strangely enough without Penley, a West End kind of comedy in the far northern suburbs, a new Shylock, played by Norman Forbes, and a jolly good Shylock he was, and a brand new mystery play, based upon the lines of Everyman, which has this week achieved a great success on its first "rendition" in a musical form in London.

The Kendal farce, written by Metcalfe Wood and Beatrice Heron-Maxwell, is entitled The Housekeeper, and it had its metropolitan debut at the Camden Theatre on Monday. There is a touch of She Stoops to Conquer about the theme, for it shows how a military hero who is a professed woman hater, mistakes a certain lady of high position for a cultured housekeeper, and after treating her as such finds that he has lost his heart to her and that he cannot screw his courage to the sticking place sufficiently to be able to tell her. These two characters were played respectively by Mr. and Mrs. Kendal, and both were in their very best and brightest form. The Housekeeper was warmly welcomed, and it should prove quite a popular contrast to their more serious plays.

The West End Comedy in the suburbs was entitled The Fascinating Miss Kemp, and was produced at the Opera House, Crouch End, a portion of the Great North road where Highwayman Dick Turpin and others were wont to set pistols at, and to cry to, all and sundry "Stand and deliver!" The play was the work of one Gordon Holmes, and also had a touch of previous works as a basis. In this the name part was a rich girl who posed as a poor governess in order to watch and to test a certain young fellow who, not having seen the rich girl, refused to obey his parents' behest to become betrothed to her. The usual complications set in for all concerned, but conventional as the main storiette was, the author had treated it with a good deal of literary freshness and with some skill in characterization. It was for the most part badly played by a scratch company, and the fact that it was nevertheless well received argues much in its favor.

The dramatized opera, or music drama, selected by Mrs. Brown Potter for Savoy use this week was I Pagliacci, which she now runs with Cavalleria Rusticana, treated in the same way. The dramatizer of I Pagliacci is Charles H. E. Brookfield, who—as might be expected from so skilful a writer—has done his work well. In spite of being hampered by having to time her gestures to the music, as it were, the captivating Cora acted far better in Pagliacci than in some of her previous efforts. A very striking feature in this musico-dramaetto (as I may call it) is the Tonio of Charles Warner.

The aforesaid new "mystery" play was the work of a brainy bardess named Alice Buckton, and it was entitled Eager Heart. This mystery (or "morality") play dealt with the legend as to the Christ-Child passing through the earth every Yuletide and resting at the sacred manger on the way to receiving the adoration of the Magi. It is a play as pretty as it is poetical, and full of many a clever moral and religious conceit. It was played at the Hall of Lincoln's Inn, where the lawyers come from.

Speaking of lawyers, that brilliant ornament to the British bar, namely, Sir Edward Clarke, took the chair at the annual dinner of the Actors' Benevolent Fund last Wednesday. His eloquent appeal drew £900.

I rejoice to have to tell you that Pinero's Doll is doomed—in other words, his A Wife Without a Smile (the only big mistake he has ever made in his brilliant playwrighting career) is to be withdrawn from Wyndham's next Saturday. I hope that his next play, which he is writing for George Alexander, will atone fully for this Doll-ful error.

Speaking of Alexander, his revival of Oscar Wilde's Lady Windermere's Fan (even without G. A. in it) is crowding the St. James' at every performance.

We were all deeply sorry here to learn of the death of good old Mrs. Gilbert. A day or two before the sad news arrived it had been reported in this city that the dear old lady would soon pay us a farewell visit.

I forgot to include in the above grouped batch of new plays and strange productions The Mermaids' Society, the latest essay in old play production. Their latest choice fell upon Beaumont and Fletcher's quaint horror, The Maid's Tragedy. Old play studying MIRROR readers will remember that the "maid" in this play, on being united in wedlock to the hero, has the audacity to tell him immediately after the ceremony that he and she must part from each other, as she is really the paramour of the local King. On the strange bride's brother turning up, he counsels her to slay this King, and a good deal of bloodshed at once occurs, the play ending with three suicides. This old play reviving society does not come out so well in serious work as it does in old comedy. In fact, its performance has been really so dull and made some of us so unhappy that I fear I must describe it as the Mermaid's Tragedy.

Coming new plays include the following: Margot, an adaptation by May Pardoe of Daudet's Menteuse, at the Court on Monday afternoon; the often-postponed new musical play, Ladyland, by Eustace Ponsonby and Frank Lambert, at the Avenue on Monday night; My Lady Madcap, by Paul Rubens and Lieut. Col. Newham Davis, at the Prince of Wales' next Saturday, with G. P. Huntley, Madge Crichton, etc., in the cast, and Peggy Machree, an Irish comic opera, which has been run a while by one of Charles Frohman's managers, C. E. Hamilton to wit. This is to succed Pinero's dollodrama at Wyndham's about Christmas.

Sir Henry Irving, who finishes his tour at Manchester to-night, made some interesting remarks in that city yesterday at a banquet given him by the Lord Mayor. "Some despairing people," said Sir Henry, "complain that the stage now gets the wrong kind of recruits. I don't think there is so much the matter with the recruits as with the training that is given to them. I know that when I was a young recruit in Manchester I had more chance of learning my business in a single season than most young men and women have of now learning on the stage in a course of years. In those days the apprentice did not become an actor as soon as his or her photograph had appeared in the illustrated papers. When your local government, my Lord Mayor, has a municipal theatre it may be well to make a regulation that no member of the company shall have a portrait in the illustrated papers without a certificate of merit and experience from the manager. Who knows that when you have made the theatre a civic institution in Manchester the principal actor will not be elected some day by acclamation as Lord Mayor, on account of his mastery of local affairs and his real administrative gift. You may say that it might be a disadvantage to him to belong to a political party in order to qualify for office, but do not tell me that his political opponents who had voted against his election would revenge themselves by flocking to the theatre to groan at his Hamlet. I have too much faith in the artistic sense of Manchester to fear that."

We are now in the thick of several new playhouses just about to open. These include Oswald Stoll's Coliseum, a huge building with three revolving stages, to open next Monday week; the reconstructed Drury Lane, to open on Boxing Night, and the reconstructed Haymarket, which the about-to-part Harrison and Maude will open the night after New Year's Day. The said Maude, who leaves the said Harrison in charge of the said Haymarket next July, has just arranged that his new theatre shall be built for him by Librettist W. S. Gilbert, and that it shall be called The Playhouse. This name was suggested by the London *Referee*, and W. S. G. likes it.

Yesterday I examined privately another new theatre just ready to open, though its tenant is not yet fixed. It is a large playhouse on the site of the Bancroft's famous little old Prince of Wales, in the Tottenham Court road. I have never yet seen so perfect and novel a theatre as this, which has been built from the designs and at the expense of Dr. Distin-Maddick, a celebrated West End surgeon with a hobby for the drama. This beautiful new temple of marble and bronze in all probability will be named La Scala (or Staircase).

And as to new playhouses, I have only to add that Colonel Mapleson has this morning ventilated in the journals a plan for founding a permanent French theatre in London.

GAWAIN.

ENGAGEMENTS.

John Henshaw and May Ten Broeck, for the cast of The Sho-Gun, at Wallack's Theatre. Many new songs and several changes were introduced Monday.

Will F. Gardner, for agent, with James H. Wallick's Escaped from the Harem company; Harry Earl, manager.

William N. Thompson, by Liebler and Company, to take the role of Finch McComas in the Arnold Daly production of Bernard Shaw's play, You Never Can Tell, which will be put on at the Garrick Theatre Jan. 9.

Bert S. Frank, to play Sherlock Holmes with Tom Arthur's A Study in Scarlet, which opens Dec. 26.

THE THOMAS W. KEENE COLLECTION.

The dispersal of the dramatic collection of books, autograph letters, photographs, engravings, playbills, etc., of the late Thomas W. Keene, the well-known actor, took place at the rooms of the Anderson Auction Company, in this city some time ago. The attendance was fair. The following are the principal lots, priced per volume or piece, the number of the lot, and the buyer of same, now first published:

Lot.

6. Acting National Drama, comprising every popular new play, farce, melodrama, opera, burletta, etc. Carefully printed from the prompt copies. Edited by Benjamin Webster. Illustrated with portraits and clever plates by Pierce Egan. 6 vols., original boards, cloth backs. Contains in all about seventy-five popular plays. London, 1837. Bought by order, $0.55.

9. Actor's Remonstrance; or, Complaint for the Silencing of Their Profession and Banishment from Their Several Playhouses. Portrait. 8vo, boards, uncut. London, 1822. Bound in same volume are reprints of four other rare dramatic tracts. Bought by order, $2.20.

16. W. R. Alger. Life of Edwin Forrest, the American tragedian. By W. R. Alger. Numerous portraits and plates. 2 vols., 8vo, cloth. Fine copy. Philadelphia, 1877. Bought on order, $1.10.

34. John Banks. The Destruction of Troy: a Tragedy. 4to, wrappers. London, 1679. Bought on order, $1.

35. The Island Queens; or, The Death of Mary, Queen of Scotland. A tragedy. 4to, wrappers. London, 1684. First edition. Rare. The play was prohibited on the stage. Bought on order, $2.10.

36. The Unhappy Favorite; or, The Earl of Essex. A tragedy. By John Banks. 4th, wrappers. London, 1685. The prologue and epilogue were written by John Dryden. Bought on order, $1.80.

37. The Innocent Usurper; or, The Death of the Lady Jane Gray. A tragedy. 4to, sewed. London, 1694. The suppressed first edition. Bought on order, $2.05

38. Cyrus the Great; or, The Tragedy of Love. 4to, wrappers. London, 1696. First edition. Rare, having at first been forbidden to be acted. Bought on order, $2.05.

39. John Bannister. Memoirs, by John Adolphus. Portraits. 2 vols., 8vo., half calf, gilt. London, 1839. J. N. Ireland's copy, with his autograph. Bought by Mr. Nicholls, $1.50.

44. William Basse. The Poetical Works of William Basse, 1602-1653. Edited by R. W. Bond. Royal 8vo, cloth, uncut. London, 1893. The first collected edition of these Elizabethan poems. One of twenty-five copies printed on large paper. Bought by Mr. Lee, $1.80.

49. Mrs. Aphra Behn. The Town-Fopp; or, Sir Timothy Tawdrey. A comedy. First edition. Small 4to, half roan. London, 1677. Bought on order, $2.10.

50. Miss Bellamy. Memoirs of George Anne Bellamy, including all her intrigues, with genuine anecdotes of all her public and private connections. By A Gentleman of Covent Garden Theatre. 12mo, wrappers. London, 1785. Suppressed, and very rare. Bought by Mr. Lee, $2.10.

58. Thomas Betterton. The Life of Thomas Betterton, the late eminent tragedian, wherein the action and utterance of the stage, bar and pulpit are distinctly considered. By Charles Gildon. With the fine and rare portrait of Betterton, after Kneller. 8vo, half wine levant. London, 1710. Bought on order, $2.10. This was remarkably cheap.

61. William Henry West Betty (the celebrated Young Roscius). An authentic biographicay sketch of his life. By George Davis Harley. Portrait. 8vo, half morocco. London, 1804. Bought on order, $2.

72. James Boaden. Memoirs of the Life of John Philip Kemble, including a History of the Stage from the Time of Garrick to the Present Period. Fine mezzotint portrait. 2 vols., 8vo, calf. London; Longmans, 1825. First edition. Has inserted in volume 2 fine portrait of Kemble, after Stuart, and Drury Lane programme for Tamerlane, with Kemble as Bajaset, dated November, 1797. Bought by Mr. Lee, $1.70.

75. Barton Booth. Memoirs; to which are added several poetical pieces, written by Himself. Copperplate portrait. 8vo, calf. London, 1733. Bought by Alfred Becks, $1.50.

76. Edwin Booth. A. L. S. to Colonel Adam Badeau, Aide de Camp to General Sherman. "My Heart leaps with delight at the intelligence of our glorious victories, but ere the mail arrives I tremble with anxiety. I never think I loved my country till now; if I wasn't lame I think I'd join the ranks in her defense," etc., etc. 6 pp., 8vo. London, 1862. An exceptionally interesting and very legible Booth letter. Bought by Mr. Forrest, $3.50.

77. Edwin Booth. A. L. S. 1 p. 4to. Syracuse, 1889. To Mr. Keene. On theatrical matters, with mention of Davenport (E. L.?). Interesting and nice specimen. In frame. Bought by Mr. Morris, $2.60.

81. Shakespeare's Julius Caesar, as performed by Edwin Booth. Acting edition, split and mounted in a small folio account book. E. W. Keene's prompt copy. Bought by Mr. Lee, $3.50.

89. Dion Boucicault. A. L. S. to Planche, the playwright, strongly condemning the existing management of Covent Garden Theatre, and referring to Lord Londesborough, Lionel Brough and others. "I need not say that the report of my return to Europe is unfounded. I am making here from £750 to £1,100 a week," etc. 12 pp., 12mo. Philadelphia, 1827. Bought on order, $1.50.

90. Robert Boyle, Earl of Orrery. Mr. Anthony: a Comedy. 4to, half brown morocco, gilt top, uncut. London, 1690. First edition. Very fine copy. Not mentioned by Hazlitt or Halliwell. Bought by Mr. Lee, $3.25.

102. John Brougham Playbills. Complete set of the bills of Brougham's Lyceum. Brougham's own copy, with his label. In one volume. Folio (poor binding, and some bills slightly damaged by damp). Bought by Mr. Loewy, $1.80.

106. J. B. Buckstone. Original MSS. of Buckstone's musical drama, "The Fortune of War." Scarce portrait of Buckstone bound in. 80 pp., 4to, maroon levant, tooled back gilt edges, by Riviere. London, n. d. Unique and very interesting item. Bought by Mr. Lee, $2.70.

113. Carlisle (Frederick, Earl of). The Father's Revenge: a Tragedy, with other Poems. 4to, straight grained crimson morocco, gilt edges. London, 1800. With four plates after R. Westall and three vignettes. Splendid impressions. Privately printed, only twenty-five copies for presents. "Dr. Johnson praised the Earl of Carlisle's poems. His verses have good sense, sweetness and elegance." Bought on order, $4.

114. Susanna Centlivre. The Gamester: a Comedy. First edition. Small 4to, half calf. London, 1705. Library stamp on reverse of title-page. With the rare half-title. Not in the McKee Collection. Bought on order, $2.

115. The Basset-Table: a Comedy. My Mrs. Centlivre. 4to, half calf. London, 1706. First edition. Rare. Bought by Mr. Loewy, $1.70.

118. S. F. Chanfrau. Mose Among the Britishers. The B'hoy in London. With twenty clever colored illustrations by Thomas B. Gunn. Oblong 12mo, original wrappers. Philadelphia, 1850. Rare. Extra portrait laid in. Bought by Mr. Forrest, $2.40.

119. George Chapman. His Comedies and Tragedies. Now first collected. With a memoir of the author. 3 vols., 8vo., boards, uncut, large paper (covers loose). London, 1873. Bought on order, $1.70.

119. Thomas Chatterton. The Revenge. A burletta acted at Marybone Gardens, 1770. With additional songs. 8vo, half roan. London, 1795. First edition. Scarce. McKee sale $14. Bought by Mr. Ward, $2.

122. H. F. Chorley. Thirty Years' Musical Recollections. 2 vols., 8vo, half calf, gilt. London, 1862. Interesting reminiscences of Lablache, Malibran, Rossini, Verdi, Mario, Grisi, Jenny Lind, Donisetti, Alboni, Meyerbeer, Ristori, and other famous composers and singers. Bought on order, $2.

125. The Theatre-Royal turn'd into a Mountebank's Stage. In some remarks upon Mr. Cibber's Quack-Dramatical Performance called "The Nonjuror." By A Non-Juror. 8vo, half calf. London, 1718. Bookplate of R. W. Lowe. Bought by Mr. Downing, $2.25.

126. Colley Cibber. An Apology for the Life of Mr. Colley Cibber, Comedian and late Patentee of the Theatre Royal. With an Historical View of the Stage during his Own Time. Written by Himself. 4to, original calf, gilt. London, 1740. First edition. From the library of John O'Keefe, with his autograph, and portrait and letter from Adelaide O'Keefe inserted. Bookplate of C. W. Frederickson. Bought by Mr. Lord, $8.50.

128. Theophilus Cibber. An Apology for the Life of Mr. Theophilus Cibber, Comedian. Being a proper sequel to the Apology for the Life of Mr. Colley Cibber, Comedian, with an historical view of the stage to the present year. 8vo, old calf (cracked). London, 1740. J. Ritson's copy with his autograph. First edition. Supposed to have been written by Fielding in ridicule of Colley Cibber's Apology. Bought by Mr. Lee, $1.75.

129. An Epistle to David Garrick: to which are prefixed some Occasional Verses, Petitions, etc. 8vo, half calf. London, 1755. Not in McKee Collection. Bought by Mr. Loewy, $1.20.

133. Kitty Clive. The Life of Mrs. Catherine Clive, with an Account of Adventures on and off the Stage. A Round of her Characters, together with her Correspondence. By Percy Fitzgerald. Fine portrait. 12mo, vellum, uncut. London, 1888. Scarce. Bought by Mr. Lord, $1.50.

136. John Coleman. Players and Playwrights I Have Known. (Macready, the Keans, Phelps, Mathews, Madame Vestris, etc.) 2 vols., 8vo, half brown levant, uncut. London, 1888. Handsome copy. Bought on order, $1.50.

137. Wilkie Collins, Dramatist. A. L. S. to Mr. Watts regarding the registering of "Heart and Science" for the French translation. 2 pp., 12mo. London, 1883. Bought by Mr. Darley, $1.30.

138. George Colman. The Man of Business: a Comedy, as it is acted at the Theatre Royal, in Covent Garden. 8vo, new three-quarter green levant, gilt top. London, 1774. First edition. Fine copy. Same buyer, $2.10.

139. The Manager in Distress: a Prelude on Opening the Theatre Royal in the Hay-Market, May 30, 1780. 8vo, wrappers. London [1780]. First edition. Bought by Mr. Lord, $1.40.

148. The Works of Mr. William Congreve, consisting of his Plays and Poems. Illustrated with find old copperplate engravings by Grignion, after Hayman. 3 vols, 8vo, old calf. London: J. and R. Tonson, 1753. A scarce, unexpurgated edition.

156. Thomas Apthorpe Cooper. Celebrated Actor. A. L. S. to Edmund Simpson, of the Park Theatre, New York, requesting him to forward his helmet, etc., to Charleston, where he was to perform. 1 p., 4to. Charleston. Very rare. Bought by Mr. Lee, $3.60.

163. Thomas Coutts. Life of the late Thomas Coutts, Banker. With Biographical and entertaining Anecdotes of his first Wife, Betty Starky, and of the present Mrs. Coutts. Portrait. 8vo, half red morocco. London [1822]. Suppressed and very rare. Unique copy, having inserted two autographs of Coutts and two of his wife, Miss Mellon, afterward Duchess of St. Albans. Early playbills (4) of her performances in a "Bold Stroke for a Wife," "Richard the Third," and "The Beggar's Opera," and fine old portraits of Coutts, Sir F. Burdett, Lord Cochrane, and Miss Mellon (5). In all twenty extra portraits, autographs and other illustrations. Bought by Alfred Becks, $8.50.

170. John Crowne. The Destruction of Jerusalem by Titus Vespasian. 2 vols., 4to, sewed. London, 1677. First edition. Founded upon the account found in Josephus. Bought by Mr. Lord, $1.70.

171. Darius, King of Persia: a Tragedy. 4to, half green morocco. London, 1688. First edition. Bought on order, $1.80.

172. Caligula: a Tragedy. As it is Acted at the Theatre Royal. 4to, half green levant, by Riviere. London, 1698. First edition. Founded upon the Life of Caligula by Suetonius. Bought by Mr. Lord, $3.30.

178. Daly's Theatre. Bills of the Play at Daly's Theatre, complete from Monday, Aug. 27, 1894, to June 1, 1895. Illustrated with portraits of Ada Rehan in Twelth Night, etc. Thick 4to, half morocco, gilt edges. New York, 1894-95. Bought by Mr. Lee, $4.50.

179. F. O. C. Darley. The Darley Gallery of Shakespearean Illustrations. Folio, in morocco case. This splendid collection of engravings are all proofs on india paper, each one signed by F. O. C. Darley. Descriptive text to each. Bought by Mr. Ward, $5.25.

184. John Davidson. Plays by John Davidson. Being: An Unhistorical Pastoral, a romantic farce; Bruce, a chronical play; Smith, a tragic farce, and Scarmouch in Naxos, a pantomime. Vignette title and grotesque front. by Beardsley. 8vo, three-quarters gray levant, gilt top, uncut. London, 1894. Edition of 500 copies. Bought by Mr. Gay, $1.50.

191. John Dennis. Liberty Asserted: a Tragedy. As it is acted at the New Theatre in Little Lincolns-Inn-Field. 4to, wrappers. 1704. First edition. The scene is laid at Agnie or Angie in Canada, and the dramatis personae include Frontenac, Governor of New France; Beaufort, English General assisting the Iroquois against the French; Ulamar, General of the Five Nations; Zepharlo, Head of the Angians, and others. Bought by Mr. Williams, $2.25.

203. Dr. Doran. "Their Majesties Servants." Annals of the English States, from Thomas Betterton to Edmund Kean. (Actors, Authors, Audiences.) With ten portraits of Garrick, Betterton, Nell Gwyn, Mrs. Siddons, and others. 2 vols., 4to, cloth, uncut. New York, $1865. Edition of 161 copies. Bought by Mr. Ward, $1.40.

205. John Downes. Roscius Anglicanus; or, An Historical Review of the Stage, after it had been suppressed by means of the late Civil War begun in 1641 till the time of King Charles the II. Restoration in May, 1660. Giving an account of its rise again; the names of the principal actors and actresses who performed in the chiefest plays: the names of the most taking plays and modern poets from 1660 to 1706. With Additions by Thomas Davies. 8vo, half wine morocco. London, 1789. Scarce. Second edition. Bought by Mr. Loewy, $3.10.

206. Roscius Anglicanus; or, An Historical Review of the Stage from 1660 to 1706. With an Historical Preface by Joseph Knight. 12mo, vellum, uncut. London, 1886. Only 125 numbered copies for sale. Bought on order, $3.65.

216. John Dryden. All for Love; or, The World Well Lost: a Tragedy. First edition. Small 4to, half roan (top margins closely cut). London, 1678. Bought by Mr. Lord, $1.30.

217. The Revolter: a Trage-Comedy acted between The Hind and the Panther. 4to, half morocco. London, 1687. First edition of a rare Dryden item. Not mentioned in Halliwell. Bought by Mr. Williams, $2.20.

221. William Dunlap. History of the American Theatre. 2 vols. in one. 8vo, cloth, uncut (somewhat worn). London. Autograph of T. W. Keene. Engraved frontispiece by Cruikshank. Bought by Mr. Maier, $1.65.

223. Dunlap Society. Autobiography of Clara Fisher Maeder. Edited by Douglas Taylor. Portraits. 8vo, wrappers, uncut. Limited edition of 260 copies. New York, 1897. Bought on order, $2.

224. A Wreath of Laurel: being Speeches on Dramatic and Kindred Occasions. By William Winter. Portraits. 8vo, wrappers, uncut. 265 copies printed. New York, 1898. Bought by Miss Leary, $2.60.

226. Edward Loomis Davenport. A Biography, by Edwin Francis Edgett. Portraits. 8vo, wrappers, uncut. New York, 1901. Limited edition of 265 copies. Bought by Mr. Foley, $2.10.

227. A Group of Comedians, by William L. Keese. Portraits. 8vo, wrappers, uncut. New York, 1901. Limited edition of 265 copies. Bought by Mr. Lord, $2.20.

228. Plays of the Present. By John Bouve Clapp and Edwin Francis Edgett. Illustrated. 8vo, cloth, uncut. New York. 1902. Limited edition of 250 copies. Same buyer, $2.20.

233. Pierce Egan. The Life of an Actor. Royal 8vo, half calf. London, 1825. First edition. Twenty-seven colored plates by Theodore Lane. Date erased from title, and the lower margins of a few pages slightly damaged by damp, also binding, else a good tall copy. Rare. Bought by Mr. Lord, $11.25.

244. George Farquhar. The Inconstant: a Comedy in Five Acts. 4to, boards. London: Printed for J. Knapton. 1702. First edition. Rare. Bought by Mr. Lord, $1.20.

245. Works of the late Ingenious Mr. George Farquhar, containing all his Poems, Letters, Essays and Comedies. To which are added some Memoirs of the Author, never before published. 2 vols., 12mo, original calf. London, 1772. Best edition. Bought on order, $1.25.

257. John Fletcher. Monsieur Thomas: a Comedy. Acted at the Private House in Blacke Fryers. First edition. Small 4to, half calf. London, 1639. Good copy, with the exception of a slight stain on the inner margine of several pages. McKee's, imperfect, sold for $29. Contains the rare leaf. Mitford's copy, with MS. notes and autograph. Bought by Mr. Lord, $3.75.

259. Horace Foote. A Companion to the Theatres and Manual of the British Drama. Folding plate with engraving of the twelve principal London theatres. 16mo, half dark calf. London, 1829. Scarce. W. E. Burton's copy, with his name lettered on back. Bought by Mr. Loewy, $1.30.

260. Samuel Foote. The Mayor of Garratt: a Comedy, in two acts, as it is performed at the Theatre Royal, Drury Lane. 8vo, half calf. London, 1769. Contains the autograph of Isaac Reed and autograph note by Charles W. Frederickson regarding the presentation of the farce at the New National Theatre, Chatham Street, with Booth in the cast. Same buyer, $1.20.

262. John Ford. Dramatic Works. With Notes, Critical and Explanatory, by W. Gifford. To which are added Fame's Memorial and Verses to the Memory of Ben Jonson. 2 vols., 8vo, boards, cloth backs, with paper labels, uncut. London, 1827. Best edition of John Ford's plays. Bought by Mr. Johnson, $1.60.

276. John Galt. The Lives of the Players. 2 vols., post 8vo, half calf. Bookplate by Frederick W. French. London, 1831. Bought by Mr. Lord, $1.20.

279. David Garrick. Brief Remarks on the Original and Present State of the Drama: to which is added Hecate's Prophecy, being a Characteristic Dialogue betwixt Future Managers and their Dependents. Thin 8vo, half red morocco. London, 1758. First edition. A bitter attack on Garrick, supposed to have been written by William Shirley. Bought by Mr. Loewy, $1.50.

280. The Farmers Return from London. An Interlude as it is performed at the Theatre Royal in Drury Lane. With fine and characteristic portrait of Garrick by Hogarth. Small 4to, half wine levant, by R. W. Smith. London, 1762. First edition. Bought by same buyer $1.90.

282. Private Correspondence with the Most Celebrated Persons of his Time; now first published from the Originals and illustrated with Notes and new Biographical Memoir. Portrait. 2 vols., 4to, half russia, uncut (binding cracked). Fine clean copy. London, 1831. Rare uncut. Very cheap. Bought by Mr. Bristol, $1.05.

284. Garrick in the Green Room. A Biographical and Critical Analysis of a Picture painted by William Hogarth and engraved by William Ward. By George Daniel. Folding plate. Thin 8vo, half green levant. Scarce. Fine copy. London, 1829. Bought by James Taylor, $1.40.

285. John Gay. The Beggar's Opera. As it is Acted at the Theatre Royal in Lincolns-Inn-Fields. To which is added The Overture in Score: and the Musick prefix'd to each Song. 8vo, half morocco, top gilt. London, 1728. Second edition. Fine clean copy. Very rare. Bought by Mr. Lord, $5.25.

288. Mrs. G. H. Gilbert. State Reminiscences. Edited by Charlotte M. Martin. Portraits and illustrations. Post 8vo, cloth, uncut. New York, 1901. Bought on order, $1.20.

296. Joseph Grimaldi. The Famous Clown, whose Memoirs were edited by Charles Dickens and illustrated by Cruikshank). Letter to Dr. Farley commencing: "Dear Sir I left London on Wednesday, Oct. 10th, and after a delightful journey more like Summer and Autumn and moonlight nights—arrived in Dublin on Saturday afternoon. Our passage across the channel was exactly six hours. . . . Placards announce the success of the New Pantomime and the Memoirs of Grimaldi—it is acknowledged by everyone to be the first of the kind ever produced in Dublin. . . . Joe is a wonderful favorite here," etc., etc. 2 pp., 4to. 1821. Choice specimen and very rare. Bought by Mr. Lee, $4.75.

301. Walter Hamilton. A Sketch of the Drama in England during the Last Three Centuries. Square 16mo, parchment, uncut. London, 1890. Only 201 copies printed for private circulation. Bought by Alfred Becks, $1.20.

311. Miss Catherine Hayes. Memoirs of Miss Catherine Hayes. "The Swan of Erin," by a Contributor to the Dublin University Magazine. Fine portrait. Small 4to, half olive brown levant, gilt edges. London, 1851. Scarce. At end is the first issue of the music and words of "Kathleen Mavourneen," composed by F. N. Crouch, which was first sung by Miss Hayes. Bought on order, $4.

320. Holland Memorial. Sketch of the Life of George Holland. Portrait, Royal 8vo, cloth, uncut. New York, 1871. One of 250 copies. Presentation copy to James Gordon Bennett. Bought by Mr. Nicholls, $2.15.

332. Leigh Hunt. Critical Essays on the Performers of the London Theatres, including general observations on the Practice and Genius of the Stage. Engraved title. 12mo, old half calf. London, 1807. First edition. Bought by Mr. Downman, $2.10.

335. Laurence Hutton. Plays and Players. First edition. 8vo, cloth. New York, 1875. Bought by Mr. Lord, $1.35.

343. Joseph N. Ireland. Records of the New York Stage from 1750 to 1860. 2 vols., 4to, half light calf, gilt tops, uncut. New York, 1866. A rare large paper copy. Only a few printed. Remarkably cheap. Bought by Mr. Lee, $12.75.

358. Joseph Jefferson. Alexander the Great: a Tragedy. By Nathanial Lee. 18mo, paper. New York, n. d. Joseph Jefferson's copy, with his autograph. Bought by Mr. Forrest, $2.05.

383. Fanny Kemble. Mr. Butler's Statement, originally prepared in aid of his Professional Counsel, Butler vs. Butler. 8vo, cloth. Philadelphia, 1850. Privately printed. Very scarce. S. L. Hollingsworth's copy, with his autograph. Bought on order, $2.60.

390. John Philip Kemble. Memoirs of the Life of John Philip Kemble, including a History of the Stage from the Time of Garrick to the Present Period. By James Boaden. Fine mezzotint portrait. 2 vols., 8vo, smooth calf. First edition. London: Longmans, 1825. Bought by Mr. Pierce, $1.40.

396. Kemps Nine Daies Wonder. Performed in a Daunce from London to Norwich. Containing the Pleasure, Paines and Kinde Entertainment of William Kemp between London and that City in his late Morrice. Woodcut on title. Black letter. 4to, boards, uncut. London, 1600. Ashbee's fac-simile reprint of 100 copies, for private circulation only. Bought on order, $1.55.

402. Joseph Knight. Theatrical Notes. Seven full-page portraits. Royal 8vo, cloth. London, 1893. Large paper. 250 copies printed. Bought by Mr. Forrest, $1.60.

417. Nat Lee. Gloriana; or, The Court of Augustus Caesar. Acted at the Theatre Royal by their Majesties' Servants. First edition. Small 4to, sewn. London, 1676. Contains the epilogue (pp. 67-68) lacking from McKee's copy (2462, $9). Bought on order, $1.70.

440. Samuel Low. The Politician Out-Witted. A Comedy in Five Acts. Written in the year 1788. 8vo, new half red levant. New York: Printed for the author by W. Ross, 1789. First edition of an extremely rare New York dramatic item. Bought by Mr. Lee, $4.25.

442. Benjamin Lumley. Reminiscences of the Opera. First edition. Portrait. 8vo, cloth, uncut. London, 1864. Malibran, Grisi, Donisetti, Mario Rossini, Rubini, Lablache, Taglioni, Jenny Lind, Verdi, Alboni, Sontag, Balfe, Tietjens, and others. Bought by Mr. Schirmer, $1.20.

477. Thomas Middleton. The Works of Thomas Middleton, now first collected, with some account of the Author and Notes by Alexander Dyce. Portrait. 5 vols., 8vo, half brown morocco gilt, gilt tops, uncut, by Riviere. London, 1840. First collected edition. One of a few sets printed on large paper. Bought by Mr. Lee, $4.10.

492. Peter Motteux. The Novelty: Every Act a Play. Being a Short Pastoral, Comedy, Masque, Tragedy, and Farce, after the Italian manner. Written by Mr. Motteux and other hands. 4to, boards. London, 1697. First edition. Scarce. Contains five separate short pieces. Bought by Mr. Lord, $1.60.

505. Christine Nilsson. A. L. S., written in French, in response to request for autograph. 2 pp., 8vo. Victoria Hotel, 1884. Nice specimen. Bought by Mr. Lee, $1.50.

506. W. K. Northall. Before and Behind the Curtain: or, Fifteen Years' Observation among the Theatres of New York. 12mo, wrappers. New York, 1851. Scarce. Contains full account of the Astor Place rio. Bought by Mr. Gay, $1.30.

511. Ann Oldfield. Authentick Memoirs of that Celebrated Actress, Mrs. Ann Oldfield. A genuine account of her transactions from her infancy to the time of her decease. Small 4to, orange levant morocco, gilt top, uncut, by Riviere. London, 1730. Choice copy of this rare book. Bought by Mr. Lee, $6.50.

514. The Opera. Eaux-Fortes et Quatrains par un Abonne. With finely etched portraits of Faure, Krauss, Villaret, Rosine Bloch, De Reszke, Gaillard, and other famous French singers and dancers. 12mo, three-quarter crimson levant, gilt top, uncut. Only 500 copies printed. The portraits, of which there are 52, are by Masson, Desboutins, Vion, and other eminent etchers. Bought by Mr. Lee, $3.15.

516. T. Fairman Ordish. Early London Theatres. (In the Fields.) Illustrated. 8vo, cloth, uncut. New York, 1894. Autograph of T. W. Keene. Bought on order, $2.

529. John Howard Payne. Lovers' Vows: a Play in Five Acts. First edition. 12mo, sewn, uncut (as issued). Baltimore, 1809. Fine copy, with several unopened leaves. Bought on order, $2.

531. A. L. S. to J. Meredith, of Baltimore, asking advice about the renting or purchasing the Opera House there. "It has so happened that to your influence I have been indebted for most of the great efforts to promote my good through life, so that I have a wit of superstition on the subject. . . . I write this in confidence. My Brother who has made a wealthy alliance is equally averse to Theatres and to Speculation, and even were it otherwise he could not speculate or aid me, having very honorably settled his wife's fortune upon her before marriage," etc. 2 pp., 4to. New York, 1836. An unusually interesting specimen, accompanied with a fine three-page letter from William H. Payne, his brother. Bought by Mr. Lee, $4.

547. Players' Blue Book. By A. D. Storms. Illustrated with 150 fine portraits of modern actors and actresses, with memoirs. 8vo, cloth. Worcester: Privately printed, 1901. Bought on order, $1.60.

548. Plays. Acting editions of various plays, property of Thomas W. Keene, 10 with his autograph, 36 pieces, as a lot. Bought by Mr. Lord, $2.60.

553. Portraits. Album Dramatique. Souvenirs de l'ancien Theatre Francais dupuis Bellecour, Lekain, Brizard, Vestris, Clairon, etc. A series of about 50 fine copper-plate engravings, some containing two portraits of famous French actors and actresses, after the original miniatures of Whirsker and of Foech de Basle. Small 4to, cloth, uncut. Paris, 1820. Extremely rare. Most of the plates are prettily colored and heightened with gold. Bought by Mr. Lee, $20.50.

555. Morton Price. A Theatrical Trip for a Wager by Captain Horton Rhys (Morton Price). Portrait and illustrations. 8vo, cloth. London, 1861. Privately printed. Presentation copy, "with the compliments of the author." Bought on order, $1.80.

558. Programmes. Arch Street Theatre, Philadelphia, Scott and Stevens, Managers. Bills of the Play from March 4, 1846, to Dec. 31, 1847. 468 programmes. 2 vols., narrow folio, old half sheep, untrimmed. Philadelphia, 1846-7. A very complete and interesting record of the performances of the Wallacks, Chippendale, Burton, Mrs. Pope, Mr. and Mrs Burke, De Bar Mrs. Booth, Miss Jefferson, W. Wood, Mrs. Farren, Mr. and Mrs. Thorne, Miss Fisher, Mrs. Thaver, Miss Chapman, etc. Bought by Mr. Lee, $2.90.

561. —— of the Provincial Theatres of England. Theatre Royal, Leicester, 1856-1863; Theatre Royal, Newcastle-upon-Tyne, 1848-1863; Theatre Royal, Preston, 1857-64; Theatre Royal, Shrewsbury, 1854-61; Pottery Theatre, Hanley, 1853-61; Bradford Theatre, 1850-60; and others. 40 pieces. In 1 vol. Folio, half brown morocco. 1853-64. An extremely interesting collection. Bought on order, $2.

562. —— of the Liverpool Theatres. Theatre Royal, Williamson Square, under the management of Madame Celeste and Mr. B. Webster. A fine series from 1843 to 1860; The Royal Amphitheatre, 1850-59; and the Adelphi, Colosseum and Park Theatres of Liverpool. 239 pieces. In 1 vol. Folio, half brown morocco. 1843-1860. Contains many rare programmes of the performances of Mr. and Mrs. Charles Kean, T. P. Cooke, Buckstone, Mr. and Miss Vandenhoff, Madame Vestris and Charles Mathews, Mrs. Fitzwilliam, Van Amburgh and many others. Bought on order, $2.

569. Kate Reignolds. Yesterdays with Actors. By Catherine Mary Reignolds Winslow. With 26 portraits and vignettes. 12mo, cloth, uncut. Boston, 1887. Scarce. Contains presentation inscription from B. P. Shillaber (Mrs. Partington) to Harry Edwards. Full of interesting recollections of Laura Keene, Matilda Heron, Forrest, Wilkes, Booth, Charlotte Cushman, etc. Bought by Dixie, $1.55.

570. Reminiscences of Michael Kelly of the King's Theatre and Theatre Royal, Drury Lane. With original anecdotes. Portrait. 2 vols., 8vo, half red levant, uncut. London, 1826. First edition. Choice copy. Bought on order, $2.

581. Mr. Rivers. The Traytor: a Tragedy. With Alterations, Amendments and Additions. As it is now Acted at the Theatre Royal by their Majesties Servants. 4to, half blue roan. London, 1692. First edition. This play was written by the author, a Jesuit, while in Newgate Prison. It was altered and improved by James Shirley. Bought by Mr. Lee, $2.

584. Edward Robins, Jr. Twelve Great Actresses. 20 portraits (12 full-page photogravures). 8vo, cloth, uncut. New York, 1900. Bought by Mr. Ward, $1.90.

589. J. F. Rowbotham. History of Music. 12mo, cloth, uncut. New York, 1893. Bought by Mr. Durham, $1.40.

590. Nicholas Rowe. Works. Fine portrait by Kneller, and plates. 2 vols., 12mo, original calf. London, 1792. First collected edition. The fine copper-plates include Mrs. Siddons as Calista and Mr. Aikin as Horatio in "The Fair Penitent;" Mr. Palmer as Bjazet in Tamerlane; Mrs. Yates as Jane Shore, Mrs. Siddons as Jane Shore, and others. Bought by Mr. Colby, $1.40.

607. Secret History of the Green Rooms, containing Authentic and Entertaining Memoirs of the Actors and Actresses in the three Theatres Royal (Drury Lane, Covent Garden, The Haymarketa). 2 vols. in 1. 12mo, three-quarter light brown levant, gilt top. London, 1790. The rare first edition of this rare and curious work. Thomas Taylor's (the playwright) copy, with his autograph on the title-page. Bought by Mr. Lee, $4.25.

608. George C. Seilhamer. History of the American Theatre, 1749-1797. Performances of the Early Companies, Full casts, Summaries of the Parts of all the Actors and Actresses, Advertisements, Criticisms, etc. 3 vols., 4to, cloth, uncut. Philadelphia, 1888-91. Printed for subscribers. The most valuable and correct history of the early American stage. Bought by Miss Leary, $1.50.

616. The Works of Shakespeare. Imperial edition, edited by Charles Knight. 3 vols., thick folio, full embossed morocco gilt, gilt edges and inside borders. London, circa 1860. Fine copy of one of the finest illustrated issues of the works of Shakespeare. Containing a large number of fine steel plates by and after Maclise, Mulready, Orchardson, Boughton, Gilbert, and many others. Bought by Mr. Pierce, $2.20.

620. Shakespeare. A New Variorum Edition of Shakespeare. Edited by H. H. Furness. Hamlet (2 vols.), Romeo and Juliet, Tempest, As You Like It, Macbeth, Winter's Tale, Midsummer Night's Dream, 8 vols., royal 8vo, cloth. Autograph of T. W. Keene. Philadelphia, n. d. Bought by Mr. Loewy, $2.05.

621. The Plays of Wm. Shakespeare. Edited and annotated by Charles and Mary Cowden Clarke. Illustrations by H. C. Selous. 3 vols., 4to, full morocco gilt, gilt edges. Fine copy. London, n. d. Bought by Mr. Ward, $1.60.

622. Shakespeare's King Richard III. French's acting edition, split and mounted in a small folio account book. T. W. Keene's prompt copy. Bought by Mr. Lee, $7.25.

628. A Bibliography of the Original Quartos and Folios of Shakespeare, with Particular Reference to Copies in America by Justin Winsor. Fac-similes. Folio, cloth, uncut. Boston, 1876. Number 119 of 250 copies published. Large paper. Bought by Mr. Nicholls, $16.25.

653. An Inquiry into the History, Authenticity and Characteristics of the Shakespeare Portraits, in which the criticisms of Malone, Steevens, Boaden and others are examined, confirmed or refuted. Together with Expose of the spurious pictures and prints. By Abraham Wivell, portrait painter. Ill-of the Droeshout, Felton, Chandos and Somerset lustrated with seven beautiful engravings of the Droeshout, Felton, Chandos and Somerset portraits of Shakespeare. Engraved by Cochran, Wallis and others. 8vo, original boards, uncut. London, 1827. Rare. Beautiful copy. Bought by Mr. Lee, $14.

655. Shakespere and His Forerunners. Studies in Elizabethan Poetry and its Development from Early English. By Sidney Lanier. Profusely illustrated with 100 portraits, miniatures from manuscripts, old prints, etc. 2 vols., 8vo, cloth extra, uncut. New York, 1902. "The author's aim is here to present Shakespeare as the crowing glory and culmination of the marvellous literary efflorescence the world has known." Fine unopened copy. Bought by Mr. Kruger, $2.10.

660. The Confessions of William Henry Ireland. Containing the particulars of his Fabrication of the Shakespeare Manuscripts. With Introduction by Richard Grant White. 8vo, half green morocco, uncut. New York, 1874. Bought by Mr. Pierce, $2.10.

663. Richard Brinsley Sheridan. The School for Scandal: a Comedy in Five Acts. Copied from the Prompter's Book of the Theatre Royal, Drury Lane. Manuscript, written on 185 pages, 8vo, fine old calf, blind and gold tooled. London, 1815. The original copy written for Mr. Fawcett when playing Sir Peter Teazle, after the fire which entirely destroyed the theatre in 1808. The bill from Mr. Flack, the binder, to John Fawcett is inserted. Recently from the library of Sir William Fraser, the "Knight of Morar," with his fine bookplate. Bough tby Mr. Lee, $10.50.

664. The Dramatic Works of Sheridan. With a Biographical and Critical Sketch by Leigh Hunt. 8vo, cloth, uncut. London: Moxon, 1846. Choice copy. Bought on order, $2.30.

667. James Shirley. The Impostvre: a Tragi-Comedie. As it was Acted at the private house in Black Fryers. Never printed before. 12mo, interleaved to 4to. London, 1652. First edition. William E. Burton's copy, with his autograph. Bought on order, $5.

672. H. Smith. The Princess of Parma: a Tragedy. As it is Acted at the New Theatre in Little Lincolns-Inn-Fields. Small 4to, half olive levant. London, 1699. First edition. The scene is laid in Genoa, and the epilogue was written by Motteux. Bought by Mr. Lee, $1.75.

678. Thomas Southerne. The Fatal Marriage; or, The Innocent Adultery. 4to, paper wrappers. London, 1694. First edition. Adapted from Boccaccio and Mrs. Aphra Behn's "Fair Nun." Bought by Mr. Lee, $1.40.

679. Oroonoko: a Tragedy, as it is Acted at the Theatre Royal. 4to, half crimson morocco, gilt edges, by Riviere. London, 1696. First edition. The epilogue was written by Congreve. Bought on order, $6.

685. Sir Richard Steele. The State of the Case between the Lord Chamberlain of his Majesty's Household and the Governor of the Royal Company of Comedians, with the Opinions of Pemberton, Northey and Parker concerning the Theatre. Thin 8vo, half red morocco. London, 1720. Bought by Mr. Loewy, $2.

695. Edward Stirling. Old Drury Lane. Fifty Years' Recollections of Author, Actor and Manager. 2 vols., 8vo, half green levant extra. London, 1881. First edition. Anecdotes of Balfe, Barrymore, Master Betty, Mrs. Bracegirdle, Nan Catley, Charlotte Charke, Kitty Clive, Garrick, Siddons, Jenny Lind, and others. Bought by Mr. Pierce, $2.05.

710. Thomas's Burlesque Drama. Embellished with 62 engravings by George and Robert Cruikshank. 16mo, original cloth, gilt edges. London, 1836. First edition. Nice copy. Bought by Mr. Lee, $4.10.

720. Sir John Vanbrugh. Plays. Edited, with Life, by W. C. Ward. 2 vols., 8vo, cloth, uncut. London: Lawrence and Bullen, 1893. Limited edition. Complete and unabridged text. Bought on order, $4.

724.

Franklin Ritchie

STAR THEATRE, Dec. 26-31

MY TOAST.

IN rich egg nogg or common beer,
In Burgundy or ripe old port,
Let's drink a health and Christmas cheer
To those we call "the star's support."

The manly hero's toasted oft
In amber drops of proper tea,
And many a glass in held aloft
To hail the woman's pedigree.

Wine flows like sunbeams, counted not;
To stars the world pays its court;
The wise old world has quite forgot
To pledge those of "the star's support."

Perhaps this man was once a star
Who plays to-day the valet's part;
Perhaps, too, in those times afar,
That woman held the public's heart.

Perhaps they never did succeed—
And never will. In failure's blast
They still hold to their noble creed:
"Work hard, and hope for luck at last."

You drink your toast with merry laugh,
To stars, success and all that sort;
I hold it great that I may quaff
A bumper to "the star's support."

ANNA BIRD STEWART.

AMONG THE DRAMATISTS.

George Ade is to write a new comedy, which will be used as a starring vehicle for Joseph Wheelock, Jr., who will begin a New York engagement in the play next October. The comedy will depict both New York and country life. Mr. Ade will leave this week for his country home in Indiana, where he will write the play.

Theodore Kremer has a commission to write a new play for Mildred Holland, to be ready for her use next season. Edward C. White, Miss Holland's manager, promises the new production will be a scenic surprise.

After a conference with George Ade, Weber and Ziegfeld have decided upon The College Widow as the next piece which they will travesty on their music hall stage. The book, which Edgar Smith will furnish, will be entitled The College of Widows, and it will be presented soon.

Captain Robert Marshall has sold to Charles Frohman the American rights of his new English comedy, which will be produced at Wyndham's Theatre, London, Feb. 6, with Weedon Grossmith in the principal role.

A. H. Woods has accepted two new melodramas, which are planned for early production. They are entitled The Confessions of a Wife and Lured from Home. The Confessions of a Wife will be presented for the first time at the American in February.

George M. Cohan, author of Little Johnny Jones, has started work on a new American comedy. Its story is of a man who goes through three acts without his identity being disclosed to the audience or to his fellow actors.

Barrie has finished two new pieces, a serious drama for Ellen Terry, which she will act next season in America, and a fairy play with music for Christmas time.

Daniel V. Arthur has sold to Kirke La Shelle a half-interest in Augustus Thomas' The Education of Mr. Pipp, which is founded on C. D. Gibson's drawings. The production will occur in January.

George Marion is collaborating with Alfred Henry Lewis in a dramatization of The Boss, which will be produced in February by Frank McKee and H. W. Savage.

Bartley Campbell's old melodrama, Siberia, will be staged at the Academy of Music by William A. Brady and Joseph R. Grismer, following the engagement there of The Wizard of Oz. A stage effect of the Kishineff massacre will be introduced.

J. M. Barrie has dramatized The Little White Bird for Charles Frohman, which will be produced on Dec. 22 in London; it is to be called Peter Pan; or, the Boy Who Wouldn't Grow Up.

AMATEUR NOTES.

Le Cercle Française, a Yale student organization, presented successfully Dec. 13 Molière's George Daudin in College Street Hall before an audience of university professors and their families, students and French-speaking residents of New Haven. In the cast were C. S. Lawrence, F. Marhoe, R. A. Harris, G. L. Starke, and E. A. Wetzlar.

French class pupils gave a performance of Eugene Labiche's dainty one-act comedy, La Lettre Chargée in the theatre of the Lakewood Hotel Dec. 13. Cottage society turned out in force for the event. Dorothy Randolph, Adelaide Jacques, and Dolly and Levise Lynch had the principal roles, and acquitted themselves well. Songs, dialogues and recitations by the younger pupils concluded the entertainment.

The Alliance Française gave its first soirée of the season Dec. 16. L'Heritére, a one-act comedy by Eugene Morand, was well acted by Dorothy Canfield, Octave Leuseut, and René Wildenstein.

Harvard's Cercle Française gave Les Folies Amoureuses Dec. 15 with great success. Some of the actors were G. F. Foote, G. A. Schneider, E. R. Riegel, P. Bigelow, and A. S. A. Brady. Their work was clever and enthusiastically received.

THE STOCK COMPANIES.

Gertrude Roberts and Harry Arnold joined Record Stock company at Reynoldsville, Pa., Dec. 12.

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Mortimer Snow recently presented Carmen at his Troy theatre and had a chorus of trained voices. Local papers gave much praise both to the programme and the production. Edna Archer Crawford made a success as Carmen. The Holy City was last week's attraction. Mr. Snow opened his theatre at Scranton, Pa., Dec. 26, with The Christian, himself appearing as John Storm.

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Charles Balsar made a personal success as Robert Gray in The Players' production of The Wife at the Bush Temple Theatre, Chicago. The company is now in its eighteenth week and Mr. Balsar's work has resulted in an offer to support a well-known star.

THE TOEDTEBERG COLLECTION.

PART III.

Prints, Drawings, Autographs, Playbills, Etc.

On the evening of October 6 and the afternoon and evening of October 7, the third part of the catalogue of Mr. Toedteberg's collection was offered to public competition at the Anderson Auction Rooms in this city. The attendance was fair, but the bidding was not brisk, consequently the prices obtained were not all that could be desired. The principal buyers were: J. O. Wright and Company, Joseph Sabin, Mr. Gottschalk, Mr. Sloog and Mr. C. De F. Burns, the dealers; Messrs. Douglas Taylor, Hall, Nicolls, Lord and Hyde. The "Prince of Collectors," Mr. E. J. Wendell, was conspicuous by his absence. The professional gentlemen present were: Mr. John Malone, Mr. James Taylor and Mr. Robert Stevens. In bulk, condition and quality, there has been no collection hitherto offered, in this country, of prints pertaining to the American stage. The following are the chief items, the number of lots as per catalogue number, the price per piece, and the buyer of same. The numbers ran from 2436 to 3489:

2475. Maywood Augusta. Dancer, stepdaughter of Robert C. Maywood. Lithograph portrait in plain dress, by Minardi, after G. Calza. 4to. Rare. Bought by Mr. Hall, $1.30.
2477. Robert C. Maywood. Lithograph portrait as "Tam o'Shanter." Small folio, drawn on stone by A. Newsam, after the painting by T. Sully, Jr. Scarce. Bought by same buyer, $5.
2478. —— English actor, played at New York and Philadelphia theatres for many years. Lithograph portrait as Sir Pertinax MacSycophant, drawn on stone by R. J. Hamerton. 4to, cut down and inlaid. Rare. Bought by Mr. Lord, $2.30.
2485. Mrs. Melmoth, famous actress, appeared at the John Street Theatre, New York city. Water color portrait as Roxana. 4to, full length. Finely executed. Bought by E. G., $1.40.
2486. —— Engraved portrait as Elvira. 12mo, half length, in oval, by Tiebout, after the drawing by William Dunlap. Very rare. Bought by J. O. Wright and Company, $7.
2487. —— Portrait, colored by hand, as Elvira. 16mo, bust within oval. Bought by E. G., $1.50.
2489. Adah Isaacs Menken. Colored portrait (photograph, colored by hand). 8vo, oval, in plain dress. Bought by same buyer, $1.60.
2490. —— Colored portrait (photograph, in evening dress, finely colored by hand). Folio, full length. Bought by Long Island, $4.25.
2491. —— Colored portrait (photograph, colored by hand), in plain dress. 4to. Bought by Alfred Becks, $3.
2492. —— Colored portrait (photograph from life, colored by hand), in plain dress. 4to. Fine and characteristic. Bought by E. G., $1.75.
2493. —— Colored portrait with her child (young Heenan). (Photograph colored by hand.) 4to. Finely executed. Bought by same buyer, $3.
2498. —— Lithograph portrait as Mazeppa, standing on raised rock, with sword and shield. 4to, inlaid. Very rare. London, n. d. Bought by Alfred Becks, $1.90.
2499. —— Original photograph of Menken and Alexander Dumas, pere. 16mo. Rare. Paris. Bought by E. G., $1.80.
2502. —— A collection of photographs of this celebrated actress, consisting of 101 separate pieces and all different. Many are character photographs, including Mazeppa, The French Spy, etc. 16mo. (Sold as a lot.) Many of the photographs in this unusual collection are of great rarity, including some taken in London, Paris, etc. The variety of costumes and postures is bewildering. This is a worthy second to the famous Peter Gilsey collection, which consisted of 185 pieces. Bought by Mr. Walsh, $27. The Gilsey collection, consisting of 117 in character and 68 in plain dress, realized $81. Sold in 1903.
2503. Mrs. Merry. Formerly Miss Brunton, afterward Mrs. Wignell and Mrs. Warren. Engraved portrait as Juliet. 8vo, half length, in oval. By Freeman and Company, n. p., n. d. Probably the rarest print known of this distinguished actress, one of the ornaments of the early American stage. Bought by Mr. Hall, $5.
2504. ——Engraved portrait as Calista. 4to, full length, by Corner, after De Wilde. (Colored by hand.) London, 1792. Bought by E. G., $1.75.
2507. Mrs. Charles Mestayer. Afterward Mrs. Barney Williams. Water color portrait as Hasserac in The Female Forty Thieves. 4to, full length, after the original by Silverquill. Bought by E. G., $1.60.
2510. Mezzotint. Portrait of Mrs. Anastasia Robinson, famous early singer. 4to, three-quarters length, seated, playing on harpsichord. Engraved by J. Faber, after J. Vanderbank. London, 1727. Bought by Mr. Hall, $4.
2512. —— Mr. Bransby as Aesop, Mr. Parsons as Old Man, and Mr. Watkins as Servant, in Garrick's play of Lethe. Oblong folio. Engraved by J. Young, after Zoffany. (A portion of the inscription is missing.) Cut down and inlaid. London, 1788. Bought by same buyer, $3.50.
2515. Joe Miller. Engraved portrait as Sir Joseph Wittol. 12mo, full length, accompanied by a biographical sketch of the comedian in the handwriting of Charles Mathews, from whose collection this came. Folio. (As one piece.) Bought by Alfred Becks, $2.50. This portrait is from the original edition of Joe Miller's Jests. It is of excessive rarity.
2516. —— Mezzotint portrait as Teague. 4to, half length, with right hand extended in front of body. Engraved by A. Miller, after Charles Stotpelaer, 1739. (Margin neatly repaired.) Rare. Bought by E. G., $2.75.
2536. Louisa Missouri. Colored portrait (lithograph colored by hand), folio, full length, as Alice Darvil. Very rare. New York, n. d. This young lady was a sister to Josephine Clifton and gave great promise of success in her adopted calling. She died under distressing conditions at the early age of seventeen years. Bought by Alfred Becks, $9.50. I have never seen but one other copy of this.
2539. William Mitchell. Lithograph portrait as Richard III. 4to, full length, inlaid. Rare original impression. Bought by Alfred Becks, $2.75.
2540. —— Lithograph portrait as Jem Bags in The Wandering Minstrel. 4to, full length, inlaid, published by Burford and Company, New York, n. d. Rare original impression. Bought by J. O. Wright and Company, $3.50.
2559. Montressor-Pedrotti. Lithograph portraits, Signor Montressor and Signora Pedrotti in a scene from Il Pirata. 4to, inlaid. Very rare. New York, 1832. Bought by Mr. Forrest, $1.10.
2560. George W. Moore. Ethiopian comedian, known as "Pony Moore." Lithograph portrait, three-quarters length, standing. Very rare. This celebrated character went to London and assisted to establish the famous Moore and Burgess Minstrels. Bought by Mr. Hall, $2.
2563. Fanny Morant. A. L. S., 1 p. folio. London, May 7, 1887, signed "Fanny Morant Smith," giving a detailed account of her theatrical record. Bought by Alfred Becks, $2.75.
2573. Henry Mossop. English tragedian. Engraved portrait, as Osmyn (from the Hibernian Magazine). 8vo, full length (slightly cut down). Inlaid. Very rare. Bought on order, $2.
2578. S. Munden. Mezzotint portrait, small folio, half length, seated, engraved by Thomas Lupton, after G. Clint. (Margins cut close.) 1822. Fine impression. Bought by Mr. Hall, $3.
2580. James E. Murdoch. Lithograph portrait as Hamlet, small folio, half length, seated. On India paper. Inlaid. Lithograph by d'Avignon. Scarce. Bought by same buyer, $3.75.
2585. Andrew Jackson Neafie. Lithograph portrait as Hamlet, 4to, bust, by Sarony, together with an autographed photograph representing him in later life, and a letter in which he makes answer to certain inquiries regarding his career on the stage. (As two pieces.) Bought by Mr. Morris, $2.
2589. Annette Nelson, afterwards Mrs. John Brougham. Favorite actress on New York stage. Lithograph portrait as Cherubino (colored by hand), as played by her at the Park Theatre, New York, 1838. 4to, full length. Very rare. Bought by Alfred Becks, $1.70.
2592. New York Circus. Colored lithograph portrait of Mdlle. Palmyre Annato, in a barebacked equestrian act. This lady afterward performed in the New York Hippodrome. Oblong folio, with hinge joint. Bought by E. G., $1.80.
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2604. —— Water Color Drawing of the Chatham Theatre, situated on the southeast side of Chatham Street, between Roosevelt and James streets. 4to. Inlaid, well executed. Bought by E. G., $1.50.
2605. —— Water Color Drawing of the Interior of the Chatham Theatre. Oblong, 12mo. Bought by Mr. Herman, $1.
2607. —— A View of the New Theatre in New York (as proposed). Drawn by E. Tisdale, engraved by J. Allen. Oblong 12mo. Extremely rare. Bought by Mr. Neill, $15.50.
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2612. —— National Theatre, corner of Leonard and Church streets, New York. Water color drawing by Bengough. 4to, neatly inlaid. Fine. Bought by same buyer.
2613. —— Peale's Museum (Broadway and Murray Street). Water color drawing. 4to, unsigned, neatly inlaid; also two other illustrations and interesting newspaper cuttings. (Sold as a lot.) Bought by Mr. Herman, $6.75.
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2638. —— Bowery (Bourne's View); Dodworth Hall (Broadway near Tenth Street); New York Garden; Niblo's Garden; Euterpean Hall (Broadway near Canal); Interior of Niblo's Garden, 1839; American Museum (in the Park); Lafayette Theatre, etc. 8vo and 4to. (Ten.) Bought by Mr. Herman, $0.33.
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2642. —— Collection of lithographs, woodcuts, photogravures, etc. (mostly inlaid), including a view of the burning of the American Theatre (Bowery), 1856, reproduced from an excessively rare original; view of the drop curtain of the first Bowery Theatre, 1828; lithograph view of Irving Hall; playbill of the last performance given at the Bowery Theatre, July 7, 1879. 8vo and 4to. Over fifty pieces. (As a lot.) Bought by Mr. Good, $6.75.
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2650. Nellie O'Brien. Mezzotint portrait, 4to, full length. Engraved by Charles Spooner, after Sir Joshua Reynolds. Scarce. Formerly Lady Susan Strangeways. She ran away with and married William O'Brien, the Irish actor. Bought by Mr. Sloog, $2.50.
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2653. —— Colored portrait, in the character of Rosamond. (Colored by hand.) 16mo, full length. Inlaid. Rare. Bought by Harlem, $1.50.
2654. Mrs. Oldmixon. Formerly Miss George, performer at the John Street Theatre, New York. Colored portrait (reproduction touched up in water colors). 8vo, half length. Fine. Bought by Alfred Becks, $3.
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2659. —— Engraved portrait as Juliet, 4to, half length, by F. C. Lewis, after G. Dawe. Proof (margins slightly cut). Bought by Mr. Hall, $1.75.
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2666. —— Programmes of performances of the various operas in New York: Massenet's Werther, Ambrose Thomas' Hamlet, Weber's Der Freischutz, and various other operas by Wagner, Meyerbeer, etc. Illustrated with forty portraits, including Tamagno, Jean de Reszke, Emma Eames, Campanari, Albani, Ravelli, Mascagni, Leoncavallo, etc. Mounted on eighteen folio sheets. (As a lot.) Bought by same buyer, $7.
2667. —— Magazine article, "The Opera in New York," by Noel Ruthven, with illustrations; Castle Garden, 1825, portraits of Sontag, Maretzek, Pauline Lucca, Grisi, Jenny Lind, Pareda Rosa, Etelka Gerster, etc. (mounted on eleven folio sheets); Reminiscences of an Old New Yorker, by "An Old Fogy," illustrations; The Astor Place Riot, etc. (mounted on six folio sheets); Italian opera in New York, from THE NEW YORK MIRROR, 1832; New York's first opera house, etc. Twenty pieces. (As a lot.) Bought by same buyer, $16.
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A BREEZY TIME (K. Webster Fitz, mgr.): Madison, Ga., Dec. 27, Monroe 28, Griffin 29, Carrollton 30, Cedartown 31, Cartersville Jan. 2, Marietta 3, Gainesville 4, Anderson, S. C., 5, Piedmont 6, Greenville 7.
A BREEZY TIME (Western; K. Webster Fitz, mgr.): Larned, Kan., Dec. 27, Kinsley 28, Hutchinson 29, Pratt 30, Wichita 31.
A BUNCH OF KEYS (Gus Bothner, mgr.): Richmond, Mo., Dec. 27, Lexington 28, Fulton 30, Jefferson City 31, Alton, Ill., Jan. 1, Charleston 2, Monticello 3, Springfield 4.
A CHICAGO TRAMP (W. C. De Baugh, mgr.): Oxford, Miss., Dec. 27, Water Valley 28, Winona 29.
A CIROUS DAY (H. M. Beis, mgr.): Governeur, N. Y., Dec. 27, Malone 28, Lowville 29, Boonville 30, Fulton 31.
A COUNTRY KID (H. B. Whitaker, mgr.): Wamego, Kan., Dec. 27, Clay Centre 28, 29, Concordia 30, Salina 31.
A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Clearfield, Pa., Dec. 28, Altoona 29.
A FIGHT FOR LOVE: Bridgeport, Conn., Dec. 27, 28, New Haven 29-31, New York city Jan. 2-7.
A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Cripple Creek, Col., Dec. 27, Canon City 28, Rocky Ford 29, Lexington, Mo., 31.
A GIRL OF THE STREETS (J. L. Veronee, mgr.): Baltimore, Md., Dec. 25-31.
A LITTLE OUTCAST (Geo. E. Gill's): Rochester, N. Y., Dec. 26-28, Syracuse 29-31.
A LITTLE OUTCAST (E. J. Carpenter's): Seattle, Wash., Dec. 26-31, Tacoma Jan. 1-3, Hoquiam 4.
A LITTLE OUTCAST (R. A. Hanks, mgr.): Allentown, Pa., Dec. 27, Lebanon 28, Lancaster 29, Norristown 30, Coatesville 31, Royersford Jan. 2.
A MARRIED MAN'S TROUBLES: Seattle, Wash., Dec. 12-31.
A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Brooklyn, N. Y., Dec. 26-31, Camden, N. J., Jan. 2-4, Wilmington, Del., 5-7.
A RABBIT'S FOOT: Jesup, Ga., Dec. 27.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Hartford, Conn., Dec. 26-28, Springfield, Mass., 29-31.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Muscatine, Ia., Dec. 27, Burlington 28.
A ROYAL SLAVE (Southern; Gordon and Bennett, props; Henry M. Blackaller, mgr.): Leechburg, Pa., Dec. 27, Blairsville 28.
A RUINED LIFE (Mark Cohn, mgr.): Hoopeston, Ill., Dec. 27, Oxford, Ind., 28, Danville, Ill., 29, Oakland 30, Lincoln Jan. 2, Assumption 3, Nashville 4, Marissa 5.
A RUNAWAY MATCH (Miller and Bates, mgrs.): Salisbury, Mo., Dec. 27, Mexico 28, Bowling Green 29, Hannibal 31.
A TEXAS STEER (M. Rice, mgr.): Cedar Rapids, Ia., Dec 31.
A THOROUGHBRED TRAMP (Harry Darlington, mgr.): La Porte, Ind., Dec. 27, South Bend 28, Madison 29, Goshen 30, Niles, Mich., 31, Kalamazoo Jan 2, Lansing 3, Ypsilanti 4, Jackson 5, Bay City 6, Saginaw 7.
A WOMAN'S STRUGGLE: Wilmington, Del., Dec. 26-28.
A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Brooklyn, N. Y., Dec. 26-31.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Atlanta, Ga., Dec. 26-31, Birmingham, Ala., Jan. 2-7.
ADAMS, MAUDE: New York city Dec. 26—indefinite.
AFTER MIDNIGHT: Omaha, Neb., Dec. 27, 28, Des Moines, Ia., 29-31.
ALLEN, VIOLA: New York city Dec. 26—indefinite.
ALONE IN THE WORLD (Mitchell Brothers, mgrs.): Detroit, Mich., Dec. 25-31, Scranton, Pa., Jan. 2-4, Wilkes-Barre 5-7.
AN AMERICAN GENTLEMAN (L. Hunsaker, mgr.): Des Moines, Ia., Dec. 24-26.
AN ARISTOCRATIC TRAMP: Bloomfield, Ind., Dec. 27.
AN IDIOT SLAVE (Fred C. Taylor's): Connersville, Ind., Dec. 27, Shelbyville 28, Greensburg 29, Madison 30, Seymour 31.
ANGLIN, MARGARET: Jacksonville, Mich., Dec. 29.
ARIZONA (Eastern; H. C. Demuth, mgr.): Rockford, Ill., Dec. 27, Freeport 28, Dixon 29, Sterling 30, Morrison 31, Rock Island Jan. 1.
ARIZONA (Western; William B. Raymond, prop.): Livingston, Mont., Dec. 27, Billings 28, Miles City 29, Mandan, N. D., 30, Fargo 31, Grand Forks Jan. 2, Crookston, Minn., 3, Grafton, N. D., 4, Winnipeg, Man., 5-7.
AS YOU LIKE IT (Kane, Shipman and Colvin, mgrs.): Phoenix, Ariz., Dec. 28, Tucson 29, El Paso 30, Trinidad, Col., Jan. 2, La Junta 3, Colorado Springs 4, Cripple Creek 5, Victor 6, Leadville 7.
AT CRIPPLE CREEK: Camden, N. J., Dec. 29-31.
AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Camden, N. J., Dec. 26-28, Wilmington, Del., 29-31.
AT THE OLD CROSS ROADS (Arthur Alston, mgr.): Wabash, Ind., Dec. 27.
BARRYMORE, ETHEL: New York city Nov. 15—indefinite.
BATES, BLANCHE (David Belasco, mgr.): San Francisco, Cal., Dec. 19—indefinite.
BELLEW, KYRLE: Buffalo, N. Y., Dec. 26-31.
BEN HUR: Houston, Tex., Dec. 26-31.
BERESFORD, HARRY (J. J. Coleman, mgr.): Fremont, Neb., Dec. 27, Lincoln 28, Falls City 29, Leavenworth, Kan., 30, 31.
BETRAYED AT THE ALTAR (Brandt and Goldsmith, mgrs.): New Castle, Ind., Dec. 27, Dunkirk 28, Kokomo 29, Rochester 30, Warsaw 31, South Bend Jan. 2.
BINDLEY, FLORENCE: St. Paul, Minn., Dec. 26-31.
BRAMWELL, WILLIAM (Henri Gressitt, mgr.): Cleveland, O., Dec. 25-30.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): Washington, D. C., Dec. 26-31.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Sharon, Pa., Dec. 27, Beaver Falls 28, McKeesport 29, Charlerol 30, Connellsville 31, Uniontown Jan. 2, Morgantown, W. Va., 3, Weston 4, Fairmont 5.
BUSY IZZY: Kalamazoo, Mich., Dec. 27, Battle Creek 28, Lansing 29, Bay City 30, Saginaw 31, Detroit Jan. 1-7.
CAMPBELL, MRS. PATRICK: Philadelphia, Pa., Dec. 26-Jan. 7.
CHECKERS: New York city Dec. 26-31.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Toledo, O., Dec. 25-27, Saginaw, Mich., 29-31.
CLARKE, CRESTON: Petersburg, Va., Dec. 27.
COLLIER, WILLIAM: Minneapolis, Minn., Dec. 25-31.
COMMON SENSE BRACKET: New York city Dec. 26—indefinite.
CONQUEST, IDA: New Haven, Conn., Dec. 26, 27, Springfield, Mass., 28, 29.
CORBETT, JAMES J.: Minneapolis, Minn., Jan. 25-31.
CORCORAN, JANE (Alston and Baxter, mgrs.): Lewiston, Ido., Dec. 27, Pullman, Wash., 28, Colfax 29, Wallace, Ido., 30, Missoula, Mont., 31.
CRANE, WILLIAM H.: Washington, D. C., Dec. 26-31.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Buffalo, N. Y., Dec. 26-31.
DAVID HARUM (No. 1; Julius Cahn, mgr.): Rochester, N. Y., Dec. 26-28, Syracuse 29-31.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Toledo, O., Dec. 25-28, Columbus 29-31.
DESERTED AT THE ALTAR: Syracuse, N. Y., Dec. 26-28, Rochester 29-31.
DE GRASSE, JOSEPH: Hillsboro, Tex., Dec. 27, Cleburne 28, Stephenville 29, Brownwood 30, Comanche 31.
DEVIL'S AUCTION (M. Wise, mgr.): Butte, Mont., Dec. 26-27, Anaconda 28, Boseman 29, Livingston 30, Billings 31, Fargo, N. D., Jan. 2.
DORA THORNE (Rowland and Clifford, mgrs.): Gardner, Mass., Dec. 27, Turners Falls 28, Holyoke 29-31.
DOWN BY THE SEA (Phil Hunt, mgr.): Troy, N. Y., Dec. 26-28, Schenectady 29, Granville 30, Rutland, Vt., 31.
DOWN ON THE FARM: Covington, Ga., Dec. 27, Eatonton 28, Cordella 29, Tipton 30.
DREW, JOHN: New York city Sept. 5-Dec. 31, Utica Jan. 2, Syracuse 3, Rochester 4, Buffalo 5-7.
DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Indianapolis, Ind., Dec. 26-28.
EDESON, ROBERT (Henry B. Harris, mgr.): St. Paul, Minn., Dec. 25-31.
ELLIOTT, MAXINE: Portland, Ore., Dec. 26-28, Tacoma, Wash., 29, Victoria, B. C., 30, Vancouver 31.
ESCAPED FROM SING SING: Philadelphia, Pa., Dec. 26-31.
FABIO ROMANI (Oscar Jones, mgr.): Crowley, La., Dec. 27, Lake Charles 28, Orange, Tex., 29, Galveston 30.
FAST LIFE IN NEW YORK: Newark, N. J., Dec. 26-31.
FAUST (Porter J. White's): Warrensburg, Mo., Dec. 27, Windsor 28, Clinton 29, Galena, Kan., 30, Carthage, Mo., 31, Iola, Kan., 2.
FINNIGAN'S BALL (Ollie Mack and Joe W. Spears, mgrs.): Thurber, Tex., Dec. 28, Cleburne 29, Ft. Worth 30, Dallas 31.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 14—indefinite.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Tacoma, Wash., Dec. 25-28, Portland, Ore., 29-31, Salem Jan. 2, Astoria 6, Vancouver, Wash., 7.
FROM RAGS TO RICHES: New York city Dec. 26-31.
GERMAN LILLIPUTIANS: Scribner, Neb., Dec. 28, North Bend 29, Schuyler 30, Osceola 31, York Jan. 2, Hastings 4.
GILLETTE, WILLIAM: Cincinnati, O., Dec. 26-31.
GILMORE, BARNEY (Harry Montgomery, mgr.): North Adams, Mass., Dec. 26, Glens Falls, N. Y., 27, Burlington, Vt., 28, Troy, N. Y., 29-31.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Boston, Mass., Dec. 26-Jan. 7.
GRANTLEY, HELEN: Cleburne, Tex., Dec. 27, Hillsboro 28, Temple 29, Austin 30, 31, San Antonio Jan. 1, 2, Brenham 3, Bryan 4, Houston 5, Galveston 6, Beaumont 7.
GRAPEWIN, CHARLES: Columbus, O., Dec. 26-28, Grand Rapids, Mich., Jan. 1-7.
GREET, BEN, PLAYERS: Seattle, Wash., Dec. 27, 28, Portland, Ore., 29-31.
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Donaldsonville, La., Dec. 27, Biloxi, Miss., 28, Hattiesburg 29, Meridian 30, Demopolis, Ala., 31, Canton, Miss., Jan. 2, Brookhaven 3, Macomb 4, Morgan City, La., 5, Franklin 6, New Iberia 7.
HACKETT, JAMES K.: New York city Dec. 6—indefinite.
HALL, GEORGE F. (W. J. Fielding, mgr.): Reading, Pa., Dec. 26-28, Harrisburg 29-31.
HALL, HOWARD (Henry Pierson, mgr.): Chicago, Ill., Jan. 1-7, Milwaukee, Wis., 8-14.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Ft. Collins, Col., Jan. 23, Greeley 24, Colorado Springs 25.
HANS HANSON (Jas. T. McAlpin, mgr.): Coffeyville, Kan., Dec. 27, Chetopa 28, Vinita, I. T., 29, Claremore 30, Muskogee 31.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Mobile, Ala., Dec. 27, Corinth, Miss., 28, Columbus 29, Jackson, Tenn., 30, Nashville 31, Chattanooga Jan. 2, Knoxville 3, Middlesboro, Ky., 4, Lexington 7.
HARNED, VIRGINIA: Philadelphia, Pa., Dec. 26-Jan. 7.
HAWTREY, CHARLES: Kansas City, Mo., Dec. 26-28.
HEARTS ADRIFT (Spencer and Aborn, mgrs.): Louisville, Ky., Dec. 18-31, Cincinnati, O., Jan. 1-8.
HER FIRST FALSE STEP: Memphis, Tenn., Dec. 26-31, Nashville Jan. 1-7.
HER ONLY SIN (Frank T. Wallace, mgr.): Wellington, Kan., Dec. 27, Winfield 28, Arkansas City 29, Blackwell, O. T., 30, Guthrie 31, Oklahoma City Jan. 2, El Reno, I. T., 3, S. McAlester 4, Ft. Smith 5, Fayetteville 6, Springfield, Mo., 7.
HOW HE WON HER (R. M. Feltus, mgr.): St. Louis, Mo., Dec. 25-31, Dayton, O., Jan. 2-4, Toledo 5-7.
HUMAN HEARTS (Eastern): Butler, Pa., Dec. 27, Lock Haven 28, Renova 29, Jersey Shore 30, Wellsboro 31, Erie Jan. 2, 3, Susquehanna 6.
IRIS—EUGENIE BLAIR (Geo. A. Blumenthal, mgr.): Providence, R. I. Dec. 26-31, Brooklyn, N. Y., Jan. 2-7.
IRWIN, MAY (Edward R. Salter, mgr.): New York city Nov. 1—indefinite.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Clarksville, Tenn., Dec. 27, Russellville 28, Paris, Tenn., 29, Paducah, Ky., 30, Henderson 31, Owensboro Jan. 2, Shelbyville 3, Paris 4.
JERRY FROM KERRY: Detroit, Mich., Dec. 21-28.
KNOTT, ROSELLE (Frank L. Perley, mgr.): Grafton, N. D., Dec. 28, Grand Forks 29, Winnipeg, Man., 30, 31.
LIGHTS OF HOME (Harry Doel Parker, mgr.): Chicago, Ill., Dec. 18-31.
LOFTUS, CECILIA: Chicago, Ill., Dec. 26-Jan. 7.
LONERGAN, LESTER (Geo. H. Brennan, mgr.): Superior, Minn., Dec. 28, Duluth 30, 31.
LORIMER, WRIGHT: Brooklyn, N. Y., Dec. 26-31.
LYMAN TWINS: Terre Haute, Ind., Dec. 27, Bedford 28, Washington 29, Carmi 30, Mt. Vernon, Ill., 31, Murphysboro Jan. 2.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Kansas City, Mo., Dec. 25-31, Hannibal Jan. 2, Pana, Ill., 3, Terre Haute, Ind., 4, Dayton, O., 5-7.
MANN, LOUIS: Springfield, Mass., Dec. 30, 31.
MAUD MULLER (L. D. Blondell, mgr.): Easton, Pa., Dec. 27, Slatington 28, Allentown 29, Washington, N. J., 30, Reading, Pa., 31, Shamokin Jan. 2.
MELVILLE, ROSE (J. R. Sterling, mgr.): San Jose, Cal., Dec. 27, Obispo 28, Santa Barbara 29, Pomona 30, Los Angeles Jan. 1-14.
MILLER, HENRY: Brooklyn, N. Y., Dec. 26-31.
M'LISS (G. S. Fell, mgr.): Saginaw, Mich., Dec. 25-28, Flint 29, Battle Creek 30, Jackson 31, Ft. Wayne, Ind., Jan. 2-4.
MONG, WILLIAM (Geo. J. Curtis, mgr.): Ledgerwood, N. D., Dec. 26, 27, Hankinson 28, Britton, S. D., 30.
MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Elizabeth, N. J., Jan. 2-4, Harrisburg, Pa., 8-11.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city Sept. 8—indefinite.
MURPHY, JOSEPH (Geo. Kenney, mgr.): Los Angeles, Cal., Dec. 26-31, San Diego Jan. 2, 3, Riverside 4, San Bernardino 5, Pasadena 6, Bakerfield 7.
MURPHY, TIM (T. E. Saunders, mgr.): Indianapolis, Ind., Dec. 26, 27, Toledo, O., 28, 29, Columbus 30, 31.
MURRAY AND MACK: Guthrie, Okla., Dec. 27, Shawnee 28, Ardmore, I. T., 29, Denton, Tex., 30, El Paso Jan. 1, 2.
MY WIFE'S FAMILY (I. Seidenberg, mgr.): Lorain, O., Dec. 27, Elyria 28, Shelby 29, Mansfield 30, Marion 31.
NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., Sept. 19-Dec. 31.
NEW YORK DAY BY DAY: Rochester, Pa., Dec. 27, Irwin 28, Leechburg 29, Altoona 30, Johnstown 31, Lewistown Jan. 2, Lewisburg 3, Williamsport 4, Danville 5.
NEXT DOOR (Jos. H. Anthony, mgr.): Greenville, O., Dec. 27, Muncie, Ind., 28, Elwood 29.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 26-Jan. 7.
OLD ARKANSAW (Merle H. Newton, mgr.): Marion, O., Dec. 27, Attica 28, Bellevue 29, Port Clinton 30, Sandusky 31, Lorain Jan. 2, Lodi 3, Ashland 4, Galion 5, Mt. Vernon 6, Millersburg 7.
OLD FARMER HOPKINS: Marion, S. C., Dec. 27, Florence 28.
ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Montgomery, Ala., Dec. 26-28, Atlanta, Ga., Jan. 1-7.
ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): New York city Dec. 16-28, Philadelphia, Pa., 30-Feb. 4.
ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Des Moines, Ia., Dec. 26-28, Marshalltown 29, Oskaloosa 30, Ottumwa 31, Davenport Jan. 1.
ONLY A SHOP GIRL: Chicago, Ill., Dec. 25-Jan. 7.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Jersey City, N. J., Dec. 26-31, Wilmington, Del., Jan. 2, Burlington, N. J., 3, Bridgeton 4.
OUT OF THE FOLD (Henry B. Marks, mgr.): Frankfort, Ind., Dec. 27, Lafayette 28, Crawfordsville 29, Kokomo 30, Greenfield, O., Jan. 2.
OVER NIAGARA FALLS (C. Rowland and Clifford, mgrs.): Santa Ana, Cal., Dec. 27, San Diego 28, Riverside 29, Redlands 30, San Bernardino 31, Oxnard Jan. 1.
PATTON, W. B. (J. M. Stout, mgr.): Ft. Worth, Tex., Dec. 28, Dallas 29.
PERKINS, WALTER E. (Claxton Wilstach, mgr.): Chillicothe, O., Dec. 28, Circleville 29, Hamilton 30, Springfield 31, Columbus Jan. 2-4, Mansfield 5, Newark 6, Zanesville 7.
QUEEN OF THE HIGHWAY (W. McGowar, mgr.): Akron, O., Dec. 25-28, Erie, Pa., 29-31, Buffalo, N. Y., Jan. 2-7.
QUEEN OF THE WHITE SLAVES (Eastern; A. H. Woods, mgr.): Grand Rapids, Mich., Dec. 26-28, Charlotte 29, Lansing 30, Flint 31.
QUEEN OF THE WHITE SLAVES (Western; A. H. Woods, mgr.): New York city Dec. 26-31.
QUINCY ADAMS SAWYER (Central): Salem, Ala., Dec. 27, Demopolis 28, Meridian, Miss., 29, Jackson 30, Port Gibson 31, Vicksburg Jan. 2, Natchez 3, Baton Rouge, La., 4, Alexandria 5, Munroe 6, Shreveport 7.
QUINCY ADAMS SAWYER: Sugar Creek, O., Dec. 27, Urichsville 28, Wooster 29, Ashland 30, Massillon 31, Canton Jan. 2, Warren 3, Salem 4, Alliance 5, New Philadelphia 6, Bellaire 7.
RACHEL GOLDSTEIN (A. H. Woods, mgr.): Lima, O., Dec. 27, Marion 28, Columbus 29-31.
REHAN, ADA (Sam S. Shubert, mgr.): Chicago, Ill., Dec. 26-Jan. 7.
REJANE: Cincinnati, O., Dec. 26-31.
ROBERTS, FLORENCE: Seattle, Wash., Dec. 25-28.
ROBSON, ELEANOR: St. Louis, Mo., Dec. 26-31.
ROYAL LILLIPUTIANS (Thos. R. Henry, mgr.): Quebec, Can., Dec. 26-28, Ottawa 29-31, Schenectady, N. Y., Jan. 2-4, Albany 5-7.
RUSSELL, ANNIE: New York city Dec. 5—indefinite.
RUSSELL, LOUIS J. (Felix Blair, mgr.): Mt. Pleasant, Pa., Dec. 27, Washington 28, Connellsville 29, Vandergrift 31.
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): New York city Dec. 26-Jan. 14.
SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., Dec. 19-31.
SHERLOCK HOLMES: Galveston, Tex., Dec. 27, San Antonio 28, Dallas 29, 30, Ft. Worth 31.
SHORE ACRES (Wm. B. Cross, mgr.): San Francisco, Cal., Dec. 25-31, San Jose Jan. 1, Oakland 2, 3, Stockton 4, Fresno 5.
SI PLUNKARD (W. A. Junker, mgr.): Carlisle, Pa., Dec. 27, Hagerstown, Md., 28, Chambersburg, Pa., 29, Middletown 30, Lancaster 31.
SKINNER, OTIS: Chicago, Ill., Dec. 19-Jan. 7.
SOTHERN, E. H., AND JULIA MARLOWE: Providence, R. I., Dec. 26-28, Springfield, Mass., 29, Hartford, Conn., 30, New Haven 31.
SWEET CLOVER (V. H. Shafer, mgr.): Battle Creek, Mich., Dec. 26, Kankakee, Ill., 29, Champaign 30, Decatur 31, Springfield Jan. 1, Quincy 2, Jacksonville 3, Alton 4, Centralia 5, Pana 6, Terre Haute, Ind., 7.
THE BANKER'S CHILD (Four Shannons; Harry Shannon, mgr.): Mangum, Okla., Dec. 27, Annadoka 28, Geary 29, Watonga 30, Enid 31, Waukomis Jan. 2, Pond Creek 3, Kingman, Kan., 4, Larned 5, Sterling 6, Lyons 7.
THE BONNIE BRIER BUSH: Springfield, Ill., Dec. 27, Moberly, Mo., 30, Topeka, Kan., 31.
THE CHILD WIFE: New Haven, Conn., Dec. 26, 27, Danbury 29, Bridgeport 30, 31.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Boston, Mass., Dec. 12-Jan. 21.
THE COUNTY CHAIRMAN (Western; Henry W. Savage, mgr.): Pensacola, Fla., Dec. 27, Montgomery, Ala., 28, Columbus, Ga., 29, Atlanta, 30, 31.
THE CRISIS (J. J. Moore, mgr.): Grand Rapids, Mich., Dec. 25-28, Toledo, O., 29-31, Cleveland Jan. 2-7.
THE CURSE OF BEAUTY: York, Pa., Dec. 27.
THE EARL OF PAWTUCKET: Louisville, Ky., Jan. 2-4.
THE ERRAND BOY (Sullivan, Harris and Woods, mgrs.): Montreal, Can., Dec. 26-31, Toronto Jan. 2-7.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Dayton, O., Dec. 26-28, Indianapolis, Ind., 29-31, Louisville, Ky., Jan. 1-7.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods): East Auburn, Cal., Dec. 27, Grass Valley 28, Virginia City 29, Carson City 30, Reno 31.
THE FEMALE DETECTIVE: Cleveland, O., Dec. 26-31.
THE FLAMING ARROW: Richmond, Va., Dec. 27, Newport News 28, Norfolk 29, Petersburg 30, Lynchburg 31, Roanoke Jan. 2.
THE GAME KEEPER (Rowland and Clifford's): Elisabeth, N. J., Dec. 26-28.
THE GIRL FROM KAY'S: Chicago, Ill., Dec. 12-Jan. 7.
THE GIRL FROM KAY'S (No. 2): Lancaster, Pa., Dec. 27, Reading 28, Pottsville 29, Easton 30, Allentown 31.
THE GREAT WAY (Frank L. Perry, mgr.): Lennox, S. D., Dec. 27, Canton 28, Rock Valley, Ia., 29, Akron 30, Hawarden 31.
THE HEART OF CHICAGO (Edmund Manly, mgr.): Kearney, Neb., Dec. 27, Hastings 28, Great Island 29, Columbus 30, Fremont 31, Blair Jan. 2.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Frankfort, Ky., Dec. 27.
THE HOOSIER GIRL (Gus Cohan, mgr.): Columbus, O., Dec. 26-28, Butler, Pa., 29, Greenville 30, Niles, O., 31, New Castle, Pa., Jan. 2, Wellsville, O., 3, Canonsburg, Pa., 5, Waynesburg 6.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Paola, Kan., Dec. 27, Iola 28, Chanute 29, Parsons 30, Coffeyville 31.
THE JEWEL OF ASIA (Jno. P. Slocum, mgr.): Memphis, Tenn., Dec. 26, 27, Jackson 28, Nashville 29, Chattanooga 30, Knoxville 31.
THE KATZENJAMMER KIDS: Dayton, O., Dec. 23-28, Youngstown 29-31, Lima Jan. 2, Newark 4, Lancaster 5, Ironton 6, Huntington, W. Va., 7.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Pine Bluff, Ark., Dec. 27, Jonesboro 28, Newport 29, Poplar Bluff, Mo., 30, Cairo, Ill., 31.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Covington, Tenn., Dec. 27, Forrest City, Ark., 28, Hot Springs 30, Little Rock 31.
THE MIDNIGHT EXPRESS (Walter R. Early, mgr.): Water Valley, Miss., Dec. 27, Ladis 29, Canton 31, Jackson Jan. 2-7.
THE MISSOURI GIRL (Western; Fred Raymond, mgr.): Fredericktown, Mo., Dec. 27, Farmington 28, Ironton 29, De Soto 30, Alton, Ill., 31, Edwardsville Jan. 2, Litchfield 3, Hillsboro 4, Pana 5, Taylorville 6, Pawnee 7.
THE MISSOURI GIRL (Eastern; Harry S. Hopping, mgr.): Vandergrift, Pa., Dec. 27, Belle Vernon 29, Monongahela 30, Charlerol 31, Waynesburg Jan. 2, Washington 3, Wellsburg, W. Va., 4, Toronto, O., 5, Wellsville 6, East Liverpool 7.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Main, mgr.): Canonsburg, Pa., Dec. 27, Waynesburg 28, Monongahela 29, McKeesport 30, Uniontown 31, Charlerol Jan. 2, Greensburg 3, Latrobe 4, Blairsville 5, Johnstown 6, Tyrone 7.
THE NINETY AND NINE: Philadelphia, Pa., Dec. 26-31, Paterson, N. J., Jan. 2-7.
THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Niles, O., Dec. 27, Massillon 28, Akron 29-31, Toledo Jan. 1-4, Columbus 5-7.
THE SECRET OF POLICHINELLE: New York city Dec. 26-31.
THE SEMINARY GIRL (Melville B. Raymond, prop.): East Liverpool, O., Dec. 27, Youngstown 28, Ft. Wayne, Ind., 29, Valparaiso 30, Chicago, Ill., Jan. 1-7.
THE SIGN OF THE CROSS (Eastern; B. G. Craerin, mgr.): Kansas City, Mo., Dec. 25-31.
THE SIGN OF THE CROSS (Western; Fred G. Berger, mgr.): Duluth, Minn., Dec. 27, 28, Eau Claire, Wis., 29, Stevens Point 30, Wausau 31.
THE SIGN OF THE FOUR: Worcester, Mass., Dec. 26-31.
THE SPAN OF LIFE: Cadillac, Mich., Dec. 27, Ludington 28, Grand Rapids 29-31, St. Johns Jan. 4, Muskegon 5, Kalamazoo 6, Jackson 7.
THE TWO JOHNS (C. G. Allen, mgr.): Hicksville, O., Dec. 27, Paulding 28, Van Wert 29, Ottawa 30, Findlay 31, Mansfield Jan. 2.
THE UNWRITTEN LAW (Edwin Mordant, mgr.): Nanticoke, Pa., Dec. 27, Bethlehem 28, Easton 29, Reading 30.
THE VIRGINIAN: St. Louis, Mo., Dec. 26-31.
THE WAY OF THE TRANSGRESSOR: Washington, D. C., Dec. 26-31.
THE WHITE TIGRESS OF JAPAN: Cincinnati, O., Dec. 26-31.
THE WOMAN WHO DID: New York city Dec. 26-31.
THELMA (Spedden and Van Cook, mgrs.): Hillsdale, Mich., Dec. 27, Albion 28, Eaton Rapids 29, Mishawaka, Ind., 31, La Porte Jan. 2, Niles, Mich., 3, Goshen, Ind., 4, Ft. Wayne 5, South Bend 6, Logansport 7.
THOMPSON, DENMAN (Frank Thompson, mgr.): Philadelphia, Pa., Dec. 26-Jan. 21.
THOU SHALT NOT KILL (Frederick Schwartz Co., mgrs.): Australia Dec. 26-Jan. 28.
THOU SHALT NOT KILL (Eastern): Hamilton, O., Dec. 27, Springfield 28, Toledo 29-31, Grand Rapids, Mich., Jan. 1-4.
THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): St. Paul, Minn., Dec. 18-31.
THROPP, CLARA (Shaw and Fleisher, mgrs.): Elk Point, S. D., Dec. 27, Yankton 28, Mitchell 29, Sioux City, Ia., 30, Madison, S. D., 31, Sioux Falls Jan. 1, 2, Pipestone 3, Canton 4, Le Mars, Ia., 5, Cherokee 6, Sac City 7.
TOBE HOXIE: Hillsdale, Mich., Dec. 27, Lansing 28, Kalamazoo 29, Elkhart, Ind., 30, Benton Harbor Mich., 31.
TOO PROUD TO BEG (Lincoln J. Carter's): New York city Dec. 26-31, Brooklyn Jan. 2-7.
TWO LITTLE WAIFS (Western): Oakland, Cal., Jan. 1, Naps 2, Redding 5, Red Bluff 6, Salem, Ore., 10.
TWO LITTLE WAIFS: Cincinnati, O., Dec. 25-31, Hamilton, O., Jan. 1, Piqua 2.
TWO MERRY TRAMPS (McVernon and Vetter, mgrs.): Ft. Smith, Ark., Dec. 27, 28, Van Buren 29, Russellville 30, Merrellton 31, Hot Springs Jan. 2.
UNCLE JOSH SPRUCERY: Lake Charles, La., Dec. 27, Orange, Tex., 28, Beaumont 29, Sour Lake 30, Galveston 31.
UNCLE SI HASKINS: St. Charles, Minn., Dec. 27.
UNCLE TOM'S CABIN (E. D. Martin, mgr.): Kingston, N. Y., Jan. 2, Ossining 3, Cohoes 6, Amsterdam 7, Utica 9.
UNCLE TOM'S CABIN (Central; L. W. Washburn, mgr.): Jamestown, N. Y., Dec. 27, Union City, Pa., 28, Titusville 29, Oil City 30, Corry 31, Franklin Jan. 2.
UNCLE TOM'S CABIN (Western; Wm. Kibble, mgr.): Hartford City, Ind., Dec. 27, Tipton 28, Anderson 29, Muncie 30, 31, Richmond Jan. 2, 3.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Effingham, Ill., Dec. 27, Olney 28, Mattoon 29, Charleston 30, Paris 31, Vincennes, Ind., Jan. 2, Washington 3, Seymour 4, Columbus 5, Franklin 6, Madison 7.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Louisville, Ky., Dec. 25-31, Middletown, O., Jan. 2, Piqua 3, Urbana 4, Newark 5, Cambridge 6, Wheeling, W. Va., 7, Pittsburgh, Pa., 9-14.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Detroit, Mich., Dec. 25-31, London, Can., Jan. 2, St. Thomas 3, Woodstock 4, Guelph 5, St. Catharines 6, Hamilton 6.
VIVIAN'S PAPAS: Ottawa, Can., Dec. 26, 27, Kingston 28, Hamilton 29, 30, London 31.
VAN, BILLY B.: Montreal, Can., Dec. 26-31.
WAINWRIGHT, MARIE (Jules Murry, mgr.): Topeka, Kan., Dec. 27, Wichita 28, Manhattan 29, Clay Centre 30, Fairbury, Neb., 31, Hastings Jan. 2, Grand Island 3, North Platte 4, Cheyenne, Wyo., 5.
WALSH, BLANCHE: Grand Rapids, Mich., Dec. 31.
WARDE, FREDERICK, AND KATHRYN KIDDER (Wagenhals and Kemper, mgrs.): Denver, Col., Dec. 26-31.
WARFIELD, DAVID: New York city Sept. 25—indefinite.
WAS SHE TO BLAME (Jed Carleton, mgr.): Maquoketa, Ia., Dec. 27, Monticello 28, Dyersville 29, Strawberry Point 30, Lamont 31, Cedar Falls Jan. 2, La Port City 3, Vinton 4, Dysart 5.
'WAY DOWN EAST: Lewisburg, Pa., Dec. 27, Berwick 28, Danville 30, Sunbury 31.
'WAY DOWN EAST (Western): Wauseca, Minn., Dec. 27, Northfield 28, Faribault 29, Owatonna 30, Rochester 31, Winona Jan. 2, Albert Lea 3, Fairmont 4.
WEARY WILLIE WALKER: Assumption, Ill., Dec. 27, Tuscola 28, Paris 29, Linton, Ind., 30, Sullivan 31, Evansville Jan. 2.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Milwaukee, Wis.,

HUNTLEY SAVOY THEATRE: Salem, Ala., Dec. 26, 27, Mobile 28-31.
HUNT STOCK: Bryan, O., Dec. 26-31.
JEAVONS, IRENE, STOCK: St. Thomas, Can., Dec. 26-31, Chatham Jan. 1-7.
KARROLL, DOT: Haverhill, Mass., Dec. 26-31, Bangor, Me., Jan. 2-7.
KEITH STOCK (Dol Lawrence, mgr.): Astoria, Ore., Dec 26-31, Albany Jan. 2-7.
KELLER STOCK: Downs, Minn., Dec. 26-31, Osborne Jan. 2-8.
KELLY AND BATES: Fitchburg, Mass., Dec. 26, 27, North Adams 28-31.
KENNEDY, JAMES: Port Huron, Mich., Dec. 26-31, Battle Creek Jan. 2-7.
KEYSTONE DRAMATIC: Portland, Me., Dec. 26-31.
KLARK-URBAN STOCK (Fred Graham, mgr.): Montpelier, Vt., Dec. 26-31, Burlington Jan. 2-7.
LOCKES, THE: Salina, Kan., Dec. 26-28, Lincoln, Neb., 29-31.
LYCEUM COMEDY: Muscoda, Wis., Dec. 26-28, Boscobel 29-31, Fennimore Jan. 2-7.
LYONS, LILLIAN (Frank J. Dean, mgr.): Corunna, Mich., Dec. 26-31.
McAULIFFE, JERE: Atlantic City, N. J., Dec. 26-31.
McDONALD STOCK (C. W. McDonald, mgr.): Van Buren, Ark., Dec. 26-31.
MARKS BROTHERS (Joe Marks, mgr.): Stratford, Ark., Dec. 26-31.
MARKS, TOM, STOCK: Calgary, Can., Dec. 26-31.
MASON, LILLIAN: Ellenwood, Kan., Jan. 2-5, Hutchison 6, 7.
MATHES, CLARA: Calgary, N. W. T., Dec. 24-30, Edmonton Jan. 2-19.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Webster, S. D., Dec. 26-31.
MELVILLE DRAMATIC (M. Melville, mgr.): Horatio, Ark., Dec. 25-31.
MURRAY AND MACKEY (John J. Murray, mgr.): York, Pa., Dec. 26-31, Lebanon Jan. 2-7.
MYERS, IRENE: Holyoke, Mass., Jan. 2-7, Fitchburg 9-14.
MYERS STOCK (Sam Allen, mgr.): Charleroi, Pa., Dec. 26-31.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Newburg, N. Y., Dec. 26-31, Plattsburg, Jan. 2-7.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Lewiston, Me., Dec. 26-31.
NATIONAL STOCK: Tupper Lake, N. Y., Dec. 26-31, Saranac Lake Jan. 2-7.
NEVILLE, MARGARET (Wm. Cradoc, mgr.): Evansvill, Ind., Dec. 26-31, Henderson, Ky., Jan. 2-8.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Austin, Tex., Dec. 26-28, San Antonio 29-31.
NORTH BROTHERS' COMEDIANS (Eastern; R. J. Mack, mgr.): Chicago, Ill., Dec. 25-31.
OLYMPIA STOCK (Jos. Logan, mgr.): Ottawa, Ill., Dec. 25-31.
PAYTON, CORSE, STOCK (David Ramage, mgr.): Williamsport, Pa., Dec. 26-31, Du Bois Jan. 2-7.
PAYTON'S, CORSE, COMEDY (A. B. Bonney, mgr.): Lynn, Mass., Dec. 26-Jan. 1.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Hattiesburg, Miss., Dec. 26-28, Gulfport 29-31.
PETERSON'S ENTERTAINERS (G. Peterson, mgr.): Wichita Falls, Tex., Dec. 26-31.
PHELAN STOCK (Ralph A. Ward, mgr.): New London, Conn., Dec. 26-31, Norwich Jan. 2-7.
POWELL-PARTELLO (Eastern; Halton Powell, mgr.): Antigo, Wis., Dec. 26-29.
RAYS, THE: Brooklyn, N. Y., Dec. 26-31.
RECORD STOCK (Frank P. Haven, mgr.): Monessen, Pa., Dec. 26-31.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): East Liverpool, O., Dec. 26-31, Hartford City, Ind., Jan. 2-7.
ROE STOCK (C. J. W. Roe, mgr.): Burlington, Vt., Dec. 26-31.
RUBY STOCK: Augusta, Ga., Dec. 26-31.
RUNKLE, CORINNE, STOCK: Taunton, Mass., Dec. 26-31, Brockton Jan. 2-7.
ROBER, KATHERINE: New Britain, Conn., Dec. 26 31.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—indefinite.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Dublin, Tex., Dec. 26-31.
STERLING STOCK (Wm. Triplett, mgr.): Hot Springs, Ark., Dec. 26-31, Muskogee, I. T., Jan. 2-4, South McAlester 5-7.
TAYLOR, ALBERT, STOCK (Albert Taylor, mgr.): Palestine, Ark., Dec. 26-31.
STRATTON, CAMPBELL: Burlington, N. H., Dec. 26-31.
THORE, DRAMATIC: Woonsocket, R. I., Dec. 26-31.
VAN DYKE AND EATON (F. Mack, mgr.): Huntington, W. Va., Dec. 26-31, Charleston Jan. 2-4.
VERNA, MAY (H. A. Du Bois, mgr.): Cumberland, Md., Dec. 26-31, Grafton, W. Va., Jan. 2-7.
VERNON STOCK (Benj. B. Vernon, mgr.): Cortland, N. Y., Dec. 26-31, Canadaigua Jan. 2-7.
WINNINGER BROTHERS' OWN: Boone, Ia., Dec. 26-Jan. 4.
WOODRUFF, DORA, STOCK: McHenry, Ky., Dec. 26-28.
YOUNGS, EDWIN, STOCK: West Branch, Mich., Dec. 26-28, Midland 29-31, Lansing Jan. 2-4.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Winnipeg, Man., Dec. 27, Annapolis, Md., 28, Charlottesville, Va., 29, Newport News, 30, Norfolk 31, Richmond Jan. 2, Roanoke 3, Danville 4, Greensboro, N. C., 5.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Victoria, Wash., Dec. 27, 28, Vancouver 29, 30, Whatcomb 31, Everette Jan. 2, Yakimo 3, Spokane 4, 5, Missoula, Mont., 6, Helena 7.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Macon, Ga., Dec. 27, Columbus 28, Montgomery, Ala., 29, Birmingham 30, Mobile 31, New Orleans, La., Jan. 2-7.
AMERICAN OPERA: Piedmont, W. Va., Dec. 27, Thomas 28, Elk Garden 29, Davis 30, Elkins 31.
BABES IN TOYLAND: Cleveland, O., Dec. 26-31.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Eugene, Ore., Dec. 27, Roseburg, Cal., 28, Ashland 28, Redding 30, Red Bluff 31.
COHAN, GEORGE: New York Dec. 26-31.
DANIELS, FRANK: Atlanta, Ga., Dec. 26, 27, Birmingham, Ala., 28, Chattanooga, Tenn., 29, Knoxville 30, Lexington, Ky., 31, Cleveland, O., Jan. 2-7.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Baltimore, Md., Dec. 26-31, Norfolk, Va., Jan. 2, 3, Newport News 4, Richmond 5-7.
FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 9—indefinite.
GLASER, LULU: Brooklyn, N. Y., Dec. 26-31.
GLITTERING GLORIA (John C. Fisher and Thos. W. Ryley, mgrs.): Joplin, Mo., Dec. 27, Springfield 28, Ft. Smith, Ark., 29, Little Rock 30, Hot Springs 31.
HOPPER, EDNA WALLACE: Omaha, Neb., Dec. 26, 27.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Philadelphia, Pa., Dec. 19-31, Brooklyn, N. Y., Jan. 2-7.
HUMPTY DUMPTY: New York city Nov. 14—indefinite.
IN NEWPORT: New York city Dec. 26—indefinite.
IRMA OPERA: Cedar Falls, Ia., Dec. 27, Waverly 28, Nashua 29, Oelwein 30, Independence 31.
IT HAPPENED IN NORDLAND: New York city—indefinite.
KING DODO (Chas. W. Meyer, mgr.): Cincinnati, O., Dec. 25-31.
LYRIC OPERA (Harry Lea Velle, mgr.): Peabody, Kan., Dec. 27, Wichita 28.
ME, HIM AND I (Hurtig and Seamon, mgrs.): New York city Dec. 26-31, Baltimore, Md., Jan. 2-7.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Uniontown, Pa., Dec. 27, Greensburg 28, Latrobe 29, Butler 30, Beaver Falls 31.
MOTHER GOOSE: Baltimore, Md., Dec. 26-31.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Nashville, Tenn., Dec. 26-31.
MR. WIX OF WICKHAM: Brooklyn, N. Y., Dec. 26-31.
OLYMPIC OPERA: Los Angeles, Cal.—indefinite.
PARSIFAL (In English; Henry W. Savage, mgr.): Philadelphia, Pa., Dec. 26-31.
PHELAN MUSICAL COMEDY (E. V. Phelan, mgr.): Lawrence, Mass., Dec. 26-31, Lowell Jan. 2-7.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Hamilton, O., Jan. 9, 10.
ROGERS BROTHERS: Boston, Mass., Dec. 26-Jan 14.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): New York city Dec. 26—indefinite.
SAN TOY: Dubuque, Ia., Dec. 27, Clinton 28, Davenport 29, Rock Island, Ill., 30, Peoria 31, Bloomington, Ia., Jan. 2, Springfield, Ill., 3, Danville 4, Terre Haute, Ind., 5, Evansville 6, Paducah, Ky., 7.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Nov. 21—indefinite.
SERGEANT KITTY (Geo. R. White, mgr.): Cedar Rapids, Ia., Dec. 30.
THE BEGGAR PRINCE: Watertown, S. D., Dec. 30-Jan. 1, Luverne, Minn., 2, Worthington 3, Sheldon, Ia., 4.
THE BEAUTY DOCTOR (Thos. W. Phlor, mgr.): Birmingham, Ala., Dec. 26-31, Memphis, Tenn., Jan. 2-7.
THE BILLIONAIRE: Oakland, Cal., Dec. 28, Stockton 31, Fresno Jan. 1, Los Angeles 2-7.
THE BURGOMASTER (W. P. Cullen, mgr.): Baltimore, Md., Dec. 26-31, Washington, D. C., Jan. 2-7.
THE MAID AND THE MUMMY: Richmond, Ind., Dec. 27, Cambridge, O., 28, Hamilton 29, Middletown 30.
THE FORTUNE TELLER: Chatham, Can., Dec. 27, St. Thomas 28, Woodstock 29, Galt 30, St. Catharines 31.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Meriden, Conn., Dec. 27, New London 28, Taunton, Mass., 29, Fall River 30, Newport, R. I., 31, Providence Jan. 2-4, Brockton, Mass., 5, Lawrence 6, Worcester 7.
THE JEWEL OF ASIA: Memphis, Tenn., Dec. 26, 27, Jackson 28, Nashville 29, Chattanooga 30, Knoxville 31.
THE LIBERTY BELLES (Fred G. Berger, mgr.): Syracuse, N. Y., Dec. 26-28, Rochester 29-31, Albany Jan. 2-4, Trenton, N. J., 5-7.
THE MONEY MAKERS (Thos. W. Ryley, mgr.): New Haven, Conn., Dec. 26, 27, Springfield, Mass., 28, Waterbury, Conn., 29, Hartford 31, Bridgeport Jan. 2.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): New Orleans, La., Dec. 25-31, Galveston, Tex., Jan. 2, Houston 3, San Antonio 4.
THE PRINCESS CHIC: Boise, Ido., Dec. 27, Pocatello 28, Ogden, U., 29, Salt Lake City 30, 31.
THE ROYAL CHEF: Canton, O., Dec. 31.
THE RUNAWAYS (Sam S. Shubert, mgr.): Nebraska City, Neb., Dec. 27, Sioux City 28, Omaha 29, 30, St. Joseph, Mo., 31, Kansas City Jan. 1-7.
THE SCHOOL GIRL: New York city Jan. 7.
THE SHOW GIRL (B. C. Whitney, mgr.): Oakland, Cal., Dec. 27, Stockton 28, Sacramento 29, Red Bluff 30, Salem, Ore., 31, Portland Jan. 1-6.
THE SHO-GUN (Henry W. Savage): New York city Oct. 10—indefinite.
THE SILVER SLIPPER (John C. Fisher and Thos. W. Ryley, mgrs.): Los Angeles, Cal., Dec. 31, San Diego Jan. 2, 3, Santa Ana 4, Redlands 5, Riverside 6, Bakersfield 7.
THE SLEEPING BEAUTY AND THE BEAST: Montreal, Can., Dec. 26-31.
THE STROLLERS: Athens, O., Dec. 27, Parkersburg, W. Va., 28, St. Marys 29, Chambersburg, Pa., 30, Fairmount, W. Va., 31.
THE SULTAN OF SULU (Henry W. Savage, mgr.): San Francisco, Cal., Dec. 26-Jan. 8.
THE TENDERFOOT (Eastern; W. W. Tillotson, mgr.): Boston, Mass., Dec. 26-Jan. 14.
THE TENDERFOOT (Western): Topeka, Kan., Dec. 30.
THE WIZARD OF OZ (No. 2): New York city Nov. 7—indefinite.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Toronto, Can., Dec. 26-31.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS MUSICAL COMEDY: New Orleans, La., Dec. 25-31, Mobile, Ala., Jan. 2, Montgomery 3, Birmingham 4, 5, Chattanooga, Tenn., 7.
WINSOME WINNIE (Sam S. Shubert, mgr.): Johnstown, Pa., Dec. 30, Altoona 31, Harrisburg Jan. 2, Lancaster 3, York 4, Reading 5, Easton 6, Elizabeth, N. J., 7.
WOODLAND (Henry W. Savage, mgr.): New York city Nov. 25-Jan. 28.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Sapulka, I. T., Dec. 27, Tulsa 28.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Denver, Col., Dec. 18-31, Pueblo Jan. 1, Colorado Springs 2, Wichita, Kan., 3, Guthrie, Okla., 4, Oklahoma City 5, Dallas, Tex., 6, 7.
FIELD'S: Canton, O., Dec. 27, 28, Cambridge 29, Marietta 30, Parkersburg, W. Va., 31.
HAVERLY'S (Geo. A. Bovyer, mgr.): Winnipeg, Man., Dec. 26-27, Fargo 29, Duluth, Minn., Jan. 2.
KERSANDS', BILLY (C. J. Smith, mgr.): Shreveport, La., Dec. 27, Monroe 28, Port Gibson 29, Natchez, Miss., 30, Jackson 31, Crystal Springs Jan. 2, Vicksburg 3, Greenville 4.
MAHARA'S, FRANK: Maxwell, Ia., Dec. 27, Woodward 28, Adel 29, Dallas Center 30, Stuart 31, Neola Jan. 1, Atlantic 2, Villisca 3, Skidmore, Mo., 4.
PRIMROSE'S, GEO (Jas. H. Decker, mgr.): North Adams, Mass., Dec. 27, Pittsfield 28, Northampton 29, Worcester 30, 31, Hartford, Conn., Jan. 2, Meriden 3, Waterbury 4.
QUINLAN AND WALL'S: Amsterdam, N. Y., Dec. 27.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Chickasha, I. T., Jan. 27, Minco 28, Duncan 29, Comanche 30, Jacksboro, Tex., 31, Bowie Jan. 2.
SUN'S (Fred D. Fowler, mgr.): Leipsic, O., Dec. 29, Lima 30, Piqua 31, Xenia Jan. 2, Dayton 3, Lebanon 4, Wilmington 5.
VOGEL'S, JOHN W.: Fishkill, N. Y., Dec. 27, Tarrytown 28, Ossining 29, Peekskill 30, Cohoes 31.

VARIETY.

AMERICANS: Philadelphia, Pa., Dec. 26-31, Baltimore, Md., Jan. 2-7.
AUSTRALIANS: Providence, R. I., Dec. 26-31, Boston, Mass., Jan. 2-7.
BLUE RIBBON GIRLS: New York city Dec. 26-31, Scranton, Pa., 2-4, Reading 5-7.
BOHEMIANS: Philadelphia, Pa., Dec. 26-31, Reading Jan. 2-4, Scranton 5-7.
BON TONS: Boston, Mass., Dec. 26-31, New York city Jan. 2-7.
BRIGADIERS: Brooklyn, N. Y., Dec. 26-Jan. 7.
BROADWAY BURLESQUERS: Peoria, Ill., Dec. 29, Burlington, Ia., 31.
CHERRY BLOSSOMS: New York city Dec. 26-31, Newark, N. J., Jan. 2-7.
CITY SPORTS: Chicago, Ill., Dec. 26-31, Detroit, Mich., Jan. 2-7.
CRACKER JACKS: Cleveland, O., Dec. 26-31, Buffalo, N. Y., Jan. 2-7.
DAINTY DUCHESS: Paterson, N. J., Dec. 26-31, New York city Jan. 2-7.
DEVERE, SAM: Jersey City, N. J., Dec. 26-31, Philadelphia, Pa., Jan. 2-7.
FOSTER, FAY: Detroit, Mich., Dec. 26-31, Toledo, O., Jan. 2-7.
GAY MASQUERADERS: Cincinnati, O., Dec. 26-31, Louisville, Ky., Jan. 2-7.
GAY MORNING GLORIES: Indianapolis, Ind., Dec. 26-31.
HIGH ROLLERS: Buffalo, N. Y., Dec. 26-31.
HILL, ROSE: St. Paul, Minn., Dec. 26-31, Chicago, Ill., Jan. 2-7.
IMPERIALS: Chicago, Ill., Dec. 26-31, Milwaukee, Wis., Jan. 2-7.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Pana, Ill., Dec. 27, Lincoln 28, Decatur 29, Peoria 30, La Salle 31.
IRWIN, FRED: Boston, Mass., Jan. 2-7.
JOLLY GRASS WIDOWS: New York city Dec. 26-Jan. 7.
KENTUCKY BELLES: Toronto, Can., Dec. 26-31, Montreal Jan. 2-7.
KNICKERBOOKERS: New York city Dec. 26-31, Scranton, Pa., Jan. 2-4, Reading 5-7.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Brooklyn, N. Y., Dec. 26-31, New York city Jan. 2-7.
LONDON BELLES: Albany, N. Y., Dec. 26-30, Troy 29-31.
MAJESTICS: New York city Dec. 26-31, Jersey City, N. J., Jan. 2-7.
MASCOTTE'S VIOLET BURLESQUERS: Boston, Mass., Aug. 15—indefinite.
MERRY MAIDENS: Minneapolis, Minn., Dec. 26-31, St. Paul Jan. 2-7.
MOONLIGHT MAIDS: Albany, N. Y., Dec. 26-28, Troy 29-31, Providence, R. I., Jan. 2-7.
MORRIS, HARRY: Newark, N. J., Dec. 26-31, Paterson Jan. 2-7.
NEW YORK STARS: Newark, N. J., Dec. 26-31.
ORPHEUM BURLESQUERS: Guelph, Can., Dec. 26-28, St. John 29, St. Catharines 30, 31.
ORPHEUM SHOW: San Francisco, Cal., Dec. 25-Jan. 7.
PARISIAN WIDOWS: Milwaukee, Wis., Dec. 26-31, Minneapolis, Minn., Jan. 2-7.
REEVES, AL.: Rochester, N. Y., Dec. 26-31, Toronto, Can., Jan. 2-7.
REILLY AND WOODS: Pittsburgh, Pa., Dec. 26-31, Cincinnati, O., Jan. 2-7.
RENTZ-SANTLEY: Toledo, O., Dec. 26-31, Cleveland Jan. 2-7.
RICE AND BARTON: St. Louis, Mo., Dec. 26-31, Kansas City Jan. 2-7.
RUNAWAYS: Baltimore, Md., Dec. 26-31, Washington, D. C., Jan. 2-7.
THOROUGHBREDS: Reading, Pa., Dec. 26-28, Scranton 29-31, New York city Jan. 2-7.
TIGER LILLIES: Kansas City, Mo., Dec. 26-31, Indianapolis, Ind., Jan. 2-7.
TRANSATLANTICS: Montreal, Can., Dec. 26-31, Albany, N. Y., Jan. 2-4, Troy 5-7.
TROCADEROS: New York city Dec. 26-31, Brooklyn Jan. 2-7.
UTOPIANS: Brooklyn, N. Y., Dec. 26-31, Albany Jan. 2-4, Troy 5-7.
VANITY FAIR: Louisville, Ky., Dec. 26-31, St. Louis, Mo., Jan. 2-7.
WEBER AND ZIEGFELD: New York city—indefinite.
WORLD BEATERS: Washington, D. C., Dec. 26-31, Pittsburgh, Pa., Jan. 2-7.

MISCELLANEOUS.

CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Philadelphia, Pa., Jan. 6, Bridgeton, N. J., 7, Washington, D. C., 8, Cumberland, Md., 9.
FIRST REGIMENT BAND (A. H. Merritt, mgr.): Boston, Mass.—indefinite.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists; H. L. Flint, mgr.): Canton, Ill., Dec. 26-31, Peoria Jan. 2-7.
HAGENBACK'S TRAINED ANIMALS: St. Louis, Mo.—indefinite.
HEWETT (Illusionist): Kamloops, N. W. T., Dec. 26-28.
IRELAND'S OWN BAND: Boston, Mass., Dec. 26-31.
KILTIES' BAND (T. P. J. Power, mgr.): Edinburg, Scotland, Dec. 26-29.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Chattanooga, Tenn., Dec. 26, 27, Atlanta, Ga., 28, 29, Athens 30, Macon 31, Jacksonville, Fla., Jan. 2, 3, Tampa 4-6, Palatka 7.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Brandon Courtney, mgr.): Riverpoint, R. I., Dec. 27, Newport 28, 29, Norwich, Conn., 30, 31, New London Jan. 1, 2, New Haven 3, 4, Springfield, Mass., 5, Hartford, Conn., 6, 7.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Tyler, Tex., Dec. 26, 27, Denison 28, Waxahachie 29, Corsicana 30, 31, Waco Jan. 2, 3, Hillsboro 4, 5, Belton 6, Temple 7.
VERNON (Ventriloquist): Los Angeles, Cal., Dec. 26-Jan. 2.

OPEN TIME.

ILLINOIS.—Cairo—Opera House, Jan 30, 31, Feb. 13, 15-18.
Kewanee—McClure's Opera House, Jan. 5, 7, Feb. 4, 17, 18, 24, 25, March, April, May.
INDIANA.—Richmond—New Phillips' Theatre, Jan. 4, 7, 9-12, 14.
MICHIGAN.—Muskegon — The Grand, Jan. 8-21, 24-27, 31, Feb. 1, 2, 3, 5-19, 21-24, 28, March 1, 2, 7-10, 14-17, 21-24, 28-31, April 9-30, May 1-29.
MINNESOTA.—Duluth—Metropolitan Theatre, Jan. 12-14, 19-21, 30-Feb. 1, 13-15.
Rochester—New Metropolitan Theatre, Jan. 5-7, 9-12, Feb. 9, 11, 14, 15.
NEW YORK.—Albany—Harmanus Bleecker Hall, Jan. 12, 16-21, 29-31, Feb. 1-17, 23-25, 28, March 1, 6-9, 13-31, April 3-5, 10-15, 21-29.
PENNSYLVANIA.—Butler—Majestic Theatre, Jan. 16-19, 21, 24, 26, Feb. 1-3, 14, 15, 17, 18, 20-23, 25, 28, March 1-7, 9, 13, 15-18, 21, 23-25, 28-31.
WEST VIRGINIA.—Huntington—Huntington Theatre, Jan. 12, 24-26, Feb. 8, 13-15, 18, 20-23, 27, 28, March 1, 2, 6-8, 13, 29, April 3, 4, 13-15, 17-22.
WISCONSIN.—Appleton Theatre, Jan 12, 22, 29, 31.

LETTER LIST.

Members of the profession are invited to use The Mirrors post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ashland, Leona, Mrs. O. J. Ashman, Gertie Anderson, Mabelle Adams, Blanche Acker, Nita Allen, Pearl E. Abbott.

Brown, Wilamette, Sophia Brandt, Grace H. Bass, Elizabeth Brussmade, Mrs. Ora Barnes, Elizabeth K. Bailey, Mrs. Hancha Bischoff, Ada Bernard, Olive Briscoe, Henrietta Browne, Eugenia Besserer, Florence Bates, May Belle, Marie Buchanan, Anna Boyd, Marie E. Banta, Eda Bruna, Elvis Bertram.

Claude, Toby, Jessie Cladwell, Miss M. Carrier, Maybelle B. Courtney, Marie Casmere, Patricia Claire, Jessie Cardownie, Isabel Courtney, Minnie W. Carroll, Marion O. Carleton, Maudie Cox, Rose Coghlan, Miss H. M. Childs, Marguerite Crosse, Hilda Caroll.

Davis, Emma Marie, Leonie Darmon, Maid Durand, Rose Dodge, Marietta L. Davis, Elsie de Tourney, Minnie Delmont, Louise Dernon, B. Daroline Dunham, Mrs. Jas. Darraugh, Gladys Dumas, May Niblo Drew, Pearl Dean, Ane Clara Dale, Katherine Dalton, Bessie Dean, Mrs. S. W. Dobson, Jeannette D'Arville, Dot Daly.

Ebner, Marie, Dean Edsell, Sylvia Eagen, Annie Elliott, Pearl Eytinge, Irene Easop.

Flanders, Mae, Helen Fox, Leila Frost, Elisibath Fox, Mabel Frenyear, Sallie K. C. Fisher, Helen Frederick, Ina Fenmore, Addalade Frances, Henrietta Franklin, Leola Fairchild, Mattie Forrest, Elfie Fay, Ethel Fuller, Marjorie Fletcher.

Going, Fredericka, Edna M. S. Gerson, Miss M. Greycourt, Beryl Gomey, Claire Grenville, Isabel Gilbert, Ethel Greybrooke, Clara Gisiko.

Hunter, Grace, Helga Harssen, Laura Hart, Louise Hardening, Effie Hamilton, Suzanne Halpren, Frances Hayte, Julia Harley, Marie M. Hamilton, Jeane Harcourt.

Johnson, Virginia.

Kimball, Grace, Mrs. Chas. Kirke, Kathleen Kinsello.

Lyall, Leslie, Dorothy La Mar, Mabelle Le Gare, Evelyn Lesers, Mercedes Leigh, Dorothy Lewis, Effie Leslie, Gilberte Learock, Amker Lawlord, Miron L. Leffingwell, Frances Lafayette, Leslie Leigh, Marella Leonardo, Helene Lucas, Hope Latimer, Lillian Landberg, Irene Langford, Mrs. Frank La Varine, Dorothy Lyons, Tobie Lyone.

Morris, Marion, Olive C. Moore, Meta Maynard, Marie Mather, Miss Melford, Florrie Madison, Mrs. Jas. Merrick, Laura M. Morris, Anna Mortland, Miss E. Moretti, Frances Meek, Carrie May, Louise Morewin, Mrs. Dick Mack, Lizzie McCall, Helen McGregor, Gertrude Mackenzie, Violet McMillan, Caroline McLean.

Neville, Dorothy, Olive North, Mrs. Aubrey Noges, Maud Nelson.

Ogden, Angela.

Parks, Ida, Ruth Peebles, Madelon Page, Marie Pavey, Emma Palmatier, Ethel Powers, Isobel S. Picket, Nina Pincus.

Quinn, Marie.

Raymond, Lizzie, Carrie Reynolds, Gertrude Riggs, Mina Rudolph, Jennie Ruppel, Helen Richmond, Miss P. Rackon, Ida Rock, Dorothy Rossmore, Beatrice Rumsey, Isabell Reber, Bettie Rumley, Mabel Reese, Lydia Revare, Mae Reed, Hattie Richardson, Helen Raymond.

Sommerville, Beth, Mabel Stoughton, Anna Sangan, Jane Stuart, Queen Stuart, Dorothy Scott, Grace Stevenson, Daisy Stoughton, Ollie Spencer, Amy Sumess, Leona C. Soule, Elise Arnette Steele, Maude Staples, Mrs. M. L. Smith, Loffy Scott, Katharn Stanton, Marion Sawtelle.

Tait, Millie, Laura Thompson, Bonnie Thornton, Augusta True, Dolly Theobold, Miss M. K. Taylor, May Trask, Anna B. Truesdell.

Vernon, Violet, Virginia Varco, Edith Van Epps, Marion Van Poole, Leta Vance, Lilla Vane, Margarette Vinton, Hattie Van Buren.

Welby, Bertha, Leagh Williams, Bertha Waltzinger, Frances Whitehouse, Mrs. E. E. Walker, Beulah Watson, Anna Wilson, Ella Wesner, Bessie Whipps, Ella West, Ada Wilson, Carlotta Williams, Della Walters, Grace Walton, Hilda Warren, Patricia Wagner.

Young, Phyles, Carolyn Young.

Zaleska, Rosalind, Flora Zabelle.

MEN

Abrecht, Arthur, Wm. Albiole, Salo Ausback, Rich'd Geo. Arthur, Frank Armstrong, Jno. Abbott, A. Alsop, Paul Anderson.

Budd, Herbt., C. H. Ball, E. F. Bernatt, Leon Brown, Lee Beggs, Will J. Benedict, Holcombe Bacon, Fred Bleassing, B. W. Bass, R. A. Beale, Harry Bostick, Ormond Butler, Chas. W. Boyd, Frederic Bernard, Freeman Barnes, Robt. Bellwood, Fred'k Burt, Fred'k Bond, Clarence Bennett, Elwood F. Bostwick, Frank Beamish, Chas. H. Boyle, Chas. H. Booth, Geo. Berry, Walter S. Baldwin, Edward Bellows, Chas. Barnard, Jos. Burtelli, Ted Briton, Jno. W. Bankson, F. S. Beresford.

Cole, Edward C., Edward Craven, Harry Carey, Geo. H. Carr, J. C. Callahan, Franklin R. Comstock, J. J. Conway, F. T. Charlton, Geo. W. Conklin, Maurice Costello, J. W. Crawford, Walter Clifford, Harry R. Corbett, G. L. Cox, Frank G. Cotter, Lawrence Cassidy, Francis Carrier.

Deane, Arthur, Frank De Kum, S. H. Dudley, Will J. Dean, Robt. Deshon, Jack Drumier, Byron Douglas, Wm. Dennison, Jack Donovan, Jack Doyle, Frank Dupree, Oscar Dowon, Wm. P. De Vault, Elliott Dexter, Laurence Dunbar, Edward H. Daley, Ben F. Dodson, C. H. Dent, Paul Dresser, W. W. Downing, Frank Dowell.

Eric, Fred, Edmonde Esmond, Chas. F. Edwards, David Elmer, Robt. Elliott, Mr. Ewing, Mr. Edlarn, Paul Ebert, Gerald Emerson, A. W. Jack Ellis, R. Erlynne, Wm. B. Egan, David Edwin.

Feelyates, Rodney, Master G. Falkiner, L. J. Fuller, Jno. R. Furlong, W. J. Fielding, Al. Farrington, Edgar Forrest, Max Freeman.

Gorman, Arthur, Henry A. Guthrie, Louis V. Gatterdom, Arthur Garrels, Karl Gilland, Gilbert Gregory, F. E. Green, T. H. Gerni, Deborah Gallster, Geo. C. Gunther, Wm. A. Green, Jos. Grasheim, Harry Glazier.

Hopkins, Jas. T., Bert Hanson, Sebastien Hiller, Jno. Hill, Edw. N. Hoyt, Henry Hunts, C. M. Holly, Harry Holman, W. Lee Hall, Corry W. Hartman, Guy E. Henderson, Regan Hughston, Junius Howe, Wm. R. Hatch, W. F. Huffington, Jos. H. Hopkins, Col. Geo. Hamilton, E. H. Hotaling, Dore Hutchinson, Fred Hartman, O'Kane Hillis, Chas. Harbury, F. G. Henry, Harris Parkinson Co.

Irving, Jay, R. E. Inman.

Jackson, Wallace, T. J. Johnson, Fred E. Johnson.

King, Jos., Howard Kyle, E. K. Kopp, C. L. Knobe, Robt. Kuhn.

Leslie, David E., Jos. Le Brandt, Edgar Lewis, F. Carl Lewis, Frank H. La Rue, Louis London, Frank J. Leary, L. R. Lantherstein, Geo. Larsen, Mr. Lalanda, Frank G. Losey, Jas. Lee, Fred S. Lee, W. A. Lonig, Geo. W. Leach, Geo. Lask, Jack E. Lessy.

May, Harry, Chas. C. Meyers, Jno. W. Moore, Tom Moore, David Miles, Audrey Merrill, Harry Maxwell, Tony P. Mason, Chas. Merritt, Frank Mordant, Geo. L. Mortimer, Chas. A. Moore, Fred Miller, Jr., Burton Mallory, Harry Mitchell, Geo. Middleton, Edw. Maas, Wm. H. Malone, Walter C. Mack, Wm. J. MacCormac Macay, Ken McCloud, T. J. McMahon, Donald Mackenzie, Walter Macfarlane, Robt. R. McGreer, Jas. McKeon, Chas. L. MacDonald, C. M. C. McLellan, Chas. McCarthy, Burt McCann, B. F. McPhall, Edward E. Mack, Leon McReynolds Geo. McVail, H. F. McGarvie, Walter J. McDonald.

Nagely, C. Lewis, P. A. Nannary, E. P. Noel.

O'Keefe, Arthur, Matt Ott, Geo. A. O'Brien.

Putz, F. A., A. E. Pontella, E. M. Peters, Hirane Poster, T. Avery Prentise, F. P. Parker, Frank G. Pond, Wm. Plunkett, Arthur J. Price, Jno. W. Palmoni, J. Fay Palmer.

Raffael, Jack, Jno. Rogers, Clark Ross, Howard I. Robinson, Jack Regan, Arthur Rigby, W. H. Reynolds, Howard Russell, A. B. Robbins, Jno. R. Rose, Hans Roberts, Eugene Rogers, J. A. Richmond, Harry Richards, J. L. Russell, A. C. Robinson, Fred A. Raymond, Lee Riley, Clarence Rogerson, Chas. W. Roberts, Warren A. Rodgers.

Sheldon, Harry S., R. B. E. Smith, Max C. Smith, Walter Stanhoper, F. H. Spenceley, Hobart Smock, H. Steinmaing, D. H. Sorline, W. O. Shiplor, J. Al. Sawtell, Jas. Selman, Robt. Steiner, F. A. Sullivan, Lee Sterrett, Nesteri Scoville, Chas. Smith, Herbt. Sears, E. C. Swigert, Al. Shelly, C. Nick Stark.

Townhead, Wm., G. H. Treland, Sidney Toledo, D. J. Townsend.

Vincent, Jack, Walter Van Allen.

White, Chas. H., Aage Toxen Worm, Jeff D. Williams, Halwin Woods, Stanley G. Wood, W. R. Wilson, Harry P. Wilson, J. H. Waite, Arth Williams, Jas. Wilkenson, Jno. P. Wade, Jule Walters, Elmer Walters, W. A. Whitecar, E. G. Wilson, Arthur Wallis.

Youngman, Roy, W. H. Young, Dan Young.

Zappert, Chas. Jas.

REGISTERED MATTER.

Marie F. Dickey, Clara Paulet, Miss M. B. Moulton, Florence M. Glover, Frank E. Rowan, W.

TELEGRAPHIC NEWS

CHICAGO.

Otis Skinner in The Harvester—New Names for Kreutzer Sonata—Interesting Notes.

(*Special to The Mirror.*)

CHICAGO, Dec. 24.

Christmas falling on Sunday is the date of numerous openings in town. One theatre reopens to-morrow, the Marlowe, after being dark since last January. It is an outlying theatre and will be a combination house booked by Stair and Havlin. The bills next week:

Studebaker, The Country Girl, by the Duff company; Illinois, The Girl from Kay's, with Sam Bernard and Hattie Williams, third week; Grand Opera House, Otis Skinner in The Harvester, second week; Garrick, Fantana, twelfth week; Powers', Cecilia Loftus in The Serio-Comic Governess; McVickers, In Old Kentucky; La Salle, His Highness the Bey, sixth week; Great Northern, Eva Tanguay in The Sambo Girl; Columbus, Smart Set; Bush Temple, A Temperance Town; People's, The Stowaway; Marlowe, A Village Parson; Alhambra, Why Women Sin; Academy, Heart of Maryland; Bijou, No Wedding Bells for Her; Criterion, Span of Life; Howard's, May Hosmer Stock in Lost Paradise; Avenue, stock in melodrama.

Otis Skinner opened in The Harvester Monday to a good house, and the press at once recognized the negative excellence of the play, but there seemed to be a reservation that it was not thoroughly well adapted to preferences of Americans of this twentieth century. There is poetic beauty in The Harvester, and Mr. Skinner is admirably supported by Miss Durbin, Lizzie Hudson Collier, Ben Ringgold, George Clarke and others, yet the play seems out of tune with the public mind, at least in the business centre.

About 500 suggestions for a new name for the Kreutzer Sonata, in which Blanche Walsh has been starring here for three weeks at McVicker's, have been sent in to Manager J. B. Reynolds in response to an advertised offer to give $50 for the three best suggestions. Here are some of the titles sent in, mostly by women: Retribution, Remorse, Transgression, Hattie (name of star's character), How He Won Her Sister's Heart, My Wife's Sister, Condemnation, The Way of the Man and the Maid, Love Gone Mad, Mills of the Gods, Beyond Endurance, The Price She Paid, If It Couldn't Be It Wouldn't Be, A Tame Sheep, The Turning of the Worm, etc.

A Seminary Girl is likely to follow Eva Tanguay at the Great Northern.

Busy Izzy, with George Sidney, has prospered at the Great Northern this week.

The Wife was handsomely staged and creditably played at the Bush Temple last week, and George Alison was a distinguished Senator. Mabel Montgomery was a sincere and handsome wife, and responded well to the emotional demands of the role. Charles Balsar as Gray had a part better suited to his abilities than usual, and the impersonation was exceptionally strong. Fred Powers' Culver was delivered with force and cleverness. Gertrude Rivers as Lucille and William Evarts as the Major were excellent, and Kate Blanke set forth Mrs. Ives with her usual skill. George Loane's Jack Dexter was one of the best characters of that age seen on the Bush Temple stage. The scenery provided by the author-artist of the theatre, Gabriel Pollock, was far above the average.

May Hosmer will supply the stock company at Howard's Theatre beginning Dec. 25, Lorin Howard remaining as owner and manager of the house. Miss Hosmer will begin with Lost Paradise. Mr. Rogge, Miss Willard and others now at the People's with Miss Hosmer will be at Howard's.

Why Women Sin felt the pressure of the child labor law at the Academy this week, the child part being cut out except at matinees.

The costly new home of the Chicago Orchestra on Michigan Boulevard is now in use. It is a grand auditorium, with a row of stalls between the orchestra and the balcony.

Tim Murphy threw out his chest between acts at the Grand Sunday night, as he stood before the curtain making a speech, and said he was the greatest actor because he was the only one in this twentieth century who would make Chicago a one-night stand. His Two Men and a Girl filled in between Réjane and Otis Skinner. Mr. Murphy said he had played Chicago twice in three and one-half years, and at this rate would complete his week in the city in about twenty-six years. Frederick Paulding's romantic comedy, which Mr. Murphy is playing this season, is overburdened with love scenes, but rescued by bright comedy. Mr. Murphy's part is too incongruous, at least as he plays it. The patches of the patchwork of humor and love and pathos are not well put together. Others in the company have strong reasonable situations, and relieve the depression. Dorothy Sherrod was pretty and her amiability, with sufficient facility as an actress, made her always welcome. Gertrude Dalton as Jess was exceptionally bright and natural. The rest of the company, which included W. L. Gibson, Walter Pennington, Wilbur Roe, Christie Miller, Robert Ober, Olney Griffen, and Gertrude Dalton, was unusually capable.

Mirabeau's Thief and a play by the Austrian author, Franz Wolf, were the bill for the German theatre Sunday night, Dec. 18, at Powers', and Manager Leon Wachsner's company won especial attention and high praise. Miss Steimann and Messrs. Sprotte, Marx, Elfeld and Gros were selected for particular mention.

Manager Frank June, of the Warrington, Oak Park, will have William Owen in The Lady of Lyons Jan. 6; Davidson Stock Jan. 9-14; Steindl concert 19; Romance of Coon Hollow 23. The Warrington is now brilliant with an elaborate new electric sign.

The Girl from Kay's has pleasing ways, at least for Chicagoans, and all goes well at the Illinois. On Monday night of the second week the theatre was filled and everybody seemed to be enjoying himself thoroughly. Sam Bernard's Hoggenheimer is nearly human, and Hattie Williams as the Girl from Kay's is a captivating musical milliner. Both are well cast, and Bernard as the rich American is the man for the part. If he ever gets a role better for him he will be exceedingly lucky, for in this he has plenty of opportunities to show all his ability as a comedian. His acting, topical song singing, comedy dancing, all win enthusiastic approval at the Illinois. Now and then Hattie Williams threatens to capture some of his *éclat* as a star, but the able and agile Mr. Bernard immediately turns on a little more electricity and shines brightest. However, Miss Williams gets a lot of assurance from the folks in front that they think she is a delightful entertainer. All her songs are among the hits of the comedy. Her Bonnet Shop is fine, her dancing always graceful. The hits included "Lucy Lindy," by the Pierrot Quartette; "Smiling Sambo," by Kathleen Clifford, due chiefly to her dancing, and "I Don't Care," by George Howard. Ernest Lambert's Fitz, Arthur George Honey's porter, and Grace Dudley's maid were excellent. The support was all good but the chorus and its clothes—sufficient!

Charles E. White, by virtue of his thirty-five years on the road ahead or back with the company, will receive the badge for length of service unless somebody with a longer record communicates soon. Judging from Mr. White's appearance he may be touring the country for another quarter of a century, or maybe he is like East Lynne and will never die. Mr. White happens to be in town because the Smart Set is the Christmas attraction at the Columbus. The company leaps to Chicago from Huntington, W. Va., in two cars, twenty-three hours, for $600.

Otis Thayer produced a new play, The Senators from Gridley, by E. E. Rose, at the Columbus Theatre last Friday night, Dec. 16. The week's run of Sweet Clover was interrupted for that night, and many of the parts in The Senators were taken by members of Mr. Thayer's regular organization. The others were played by people especially engaged here. A large audience, including a number of newspaper men and actors, assembled and applauded liberally. It was apparent that Mr. Rose had supplied a good framework without especial excellence in detail, and that the play would require a carefully selected cast, besides trimming, some crisp lines, and the elimination of all of the talk about the routine details of committees, bills and other legislative details, except what is absolutely necesary to carry the story.

Its story of a contest between representatives of the honest and dishonest schools of politics, with the love of a public-spirited American woman at stake, is entirely clean and unusually high in character. The scenes are in Kansas, and the humor and fine sentiments of the farm home down there are well exemplified. There is undoubtedly considerable in the play to remind one of The County Chairman, and the star part of the Independent Senator played by Mr. Thayer is a placid, broad-gauged, self-sacrificing, middle-aged Westerner wearing a slouch hat. He has great resources when aroused in the name of justice. Mr. Thayer played the part well, though a bit too quietly, and was very cordially received. Howard K. Race only in a few instances made the machine Senator what he should have been, though his sincerity was promising.

John Maurice Sullivan was strong and natural as the political boss, and he was one of the elect in the production that were easy in their lines. Robert Robson and Jennie Reeves Smith as the farm couple added touches of nature. Helen Rayome as the teacher, with a Kansas woman's interest in politics, showed unusual ability and good judgment in a rather difficult role. Estelle Wynne gave Kitty brightness, youth and good looks, and Harriett Jenkins was a pleasing divorcée from the East. The best bit was done by Judge Downing as a very aged, blind veteran of the Civil War. It was a truthful and finished portrayal. The attempt to steal his vote by marking it contrary to his wishes is one of the best details of the play. Lew Nelson was a good heeler, and T. J. Narmoyle was a fortunate selection for judge of election. The others in the cast were J. M. Moss, storekeeper at Gridley; J. Mayer, politician; John C. Brownell, secretary to Hannibal Hawkins, independent Senator. The scenes are in Gridley and Topeka, Kans.

Everything that can possibly be classed as among the furniture and belongings of the W. S. Cleveland Amusement Company has been seized for rent by the owners of the theatre at Hubbard Court and Wabash Avenue. Fred Leibrandt, as agent for Lambert Tree, Howard F. Gillette and others, seeks to recover $119.

Zelma Rawlston joined the musical stock at the La Salle and was cast as the American wife of the Bey and introduced her specialties. She immediately became one of the hits of the comedy, and her song with chorus in the second act gets many encores.

Budd Evans, manager of the Ezra Kendall company, was one of the 500,000 Christmas visitors in town this week.

Louis Syberkrop, formerly manager of the Creston, Ia., theatre and author of several plays from the Danish, was a caller at the Chicago office of THE MIRROR last week.

Several children, including Violet and Anna Wheaton in The Eternal Feminine, were discovered by the strong arm of the child labor law and restrained from acting.

The death of Fred Hamlin has resulted in some changes in the offices of the theatrical business he established. Del Bonta, who has been general booking and press representative of Kirke La Shelle, has joined the Hamlin-Mitchell staff in a similar capacity. Burton Emmett, formerly with La Shelle and recently in Chicago in business, succeeded Del Bonta as Mr. La Shelle's press representative and will return to New York at once. Louis Smith will be Mr. La Shelle's booking agent.

De Lancy Halbert, widely known as the dramatic editor of the Chicago *Post*, is dangerously ill with pneumonia.

Margaret Anglin is said to be busily seeking for a new play to succeed The Eternal Feminine.

Fate, a new one-act play by Preston Gibson, of Chicago's 400, and author of Mrs. Erskine's Devotion, which had a week at Milwaukee last Fall with Anne Sutherland in the leading role, was played at the Passavant Hospital benefit at the Illinois Thursday afternoon. Others who were on the programme were Otis Skinner, Margaret Anglin and Robert Drouet, Blanche Walsh, Katie Barry and Jeff De Angelis, William Norris, Blanche Deyo, Hengler Sisters, Sam Bernard and Hattie Williams, Blind Tom, and Polk and Collins. The cast for Fate included Donald Robertson, Milton Sills, Frederick van Rensellaer, Yvonne de Kerstrat, Alfred Thomas.

Percy Hammond, managing editor of the Grand Opera House is again critic pro tem. of the *Evening Post*, in place of De Lancy Halbert.

A Beware of Men company under the management of Nelson and Flasher was organized here and opened at Ludington Dec. 17.

Charles Altiere, formerly of the Thirty-first Street and lately of the Columbus Theatre, has been appointed treasurer at the Columbus by Manager Max Weber.

NOTES.

Charley Grapewin's scene of Mr. Pipp's Awakening the morning after was faithful, truthful and mirthful at the Great Northern last week. One cash buyer, a man whose body showed a development of embonpoint, took occasion to lean over and whisper in THE MIRROR representative's ear that a good deal of that awakening scene was too true to be funny. Nat Kolb made the messenger boy a source of many laughs, and he and Corinne Childs, as Propsy, had to respond to encores, singing "Blue Bells." Anna Chance was excellent as Mrs. Pipps, and sang "I Can Think of Nothing Else but You" in an artistic manner, that won emphatic applause and encores. Nellie Beaumont was a dashing Tessie Tiptoe, actress, and had to repeat the chorus of "Callie" several times.

Beautiful scenes and sentiment, with a number of bright, new comedy situations, such as the return of the husbands, are the saving elements of The Eternal Feminine at Powers'. These, rather than the acting, won the praise of the critics, though Margaret Anglin gave nearly an adequate impersonation of the queen of the Amazons. Robert Drouet failed to give his part a sufficient investiture of human interest, and it seemed this was not because he could not, but because he would not. He looked the handsome Greek, but that was about all, for his voice droned and his heart was not in his lines. Henry V. Donnelly contributed so much good comedy that the success of the performance may be said to rest considerably on his part. The play ran smoothly on the opening night, there was much applause, and curtain calls were numerous and pretty genuine. The Eternal Feminine is commendable, and all Mr. Perley has to do to make it a great success is to enrich it with incidents, wit and human nature *a la* Shakespeare, and then put in Mary Anderson for the queen.

The French Theatre projected for the West Side, at Ashland boulevard and Polk street, will be ready next Fall if Director Prouez's prediction comes true. He says ground will be broken in the Spring, but the "theatre" is to be virtually a big club house and it is to be exclusively French only in ownership. The stock is being sold only to French residents of Chicago. The building will cost $100,000, and will include, besides the theatre, a large banquet hall and club rooms. It is thought that French attractions from Montreal, New Orleans and elsewhere may be booked, but the theatre will be for lease for any acceptable entertainment. There are only 1500 French from France in Chicago, and about 25,000 Canadian French.

A picture of Bob Watt, the Philadelphia author, in his den, has been exhibited here, and it appears to be an optical illusion. Emil Ankermiller occupies the center and entire foreground. The lion in the den has apparently eaten Watt, but a microscopic examination reveals the author away back in a corner, crouchant.

Will Davis says Nat Roth, and not he himself, is booking the tour of Amber Lawlord in the Chicago poet's play, An American Woman. Mr. Davis made a few suggestions about the route, and that was all. Miss Lawlord having announced that Jo Leiter positively was not a backer of the enterprise, the particular Chicago interest in it is confined now to herself and the author. The opening is set for the middle of January, at Davenport.

Katie Barry has supplied Fantana with a new particular hit in her topical song, "It's Absurd." She gives an imitation of a cheap phonograph reproducing "The Last Farewell" as sung by Patti (?). The imitation is exceedingly clever and accurate, and it goes without saying that it causes a great outbreak of approval out in front. The whole song as she sings it has developed into an inimitable success, like "I Want to Be a Loidy." Sitting in the audiences at the Garrick, one would think that the women of Chicago, judging from the remarks they make about her, have formed an attachment for this sterling little artist that will be lasting. The production is in fine condition, and Broadway really has something good coming.

Ed Van Vechten, who has been in St. Louis all Summer in charge of the Oratorical Bureau of The Galveston Flood and The North Pole, has returned to the boards, and gone out with the Eastern Thou Shalt Not Kill.

Fred Wright suddenly appeared in town last week, after a fast trip from Richmond, where The Beauty Doctor did a capacity business. He says the Doctor is improved and will be seen here again next season. Mr. Wright is needlessly doctoring for beauty by drinking a great deal of limpid, cool, spring water, having read that a famous beauty of Vienna was doing so with great preservative effect. He went to the Twin Cities to visit York State Folks.

OTIS L. COLBURN

BOSTON.

Many Changes—New Offerings—Good Business—Notes.

(*Special to The Mirror.*)

BOSTON, Dec. 24.

Nearly every house in the city will have a change of bill next Monday, so that the week will be nearly as lively as it was a fortnight ago, when there was a transformation upon every stage in the city. This time there are two attractions unchanged.

N. C. Goodwin will come to the Colonial for his first engagement at that house. He had been booked at the Hollis, as usual, late in the Spring, but the change by which Viola Allen went to New York ahead of time brought him to the Colonial with The Usurper.

Henry Miller will be at the Park with Joseph Entangled, his first engagement here since that memorable time two seasons ago, when he took The Taming of Helen company, with Jessie Millward and Drina De Wolfe, down to Marion, the home of Richard Harding Davis.

Richard Carle and The Tenderfoot will have a cordial greeting at the Majestic, but it will have to do wonders if it beats Piff! Paff! Pouf! since this is a repeat for the attraction, which played a fine engagement here last season at the Colonial.

The Rogers Brothers in Paris will be at the Hollis, but only for three weeks, which is a shorter period than is usually played here.

It will be the regular thing to have Superba playing a Christmas engagement at the Globe, for this is the time that the Hanlon spectacle used to visit here when it was the regular attraction at the old Globe, before it was destroyed by fire. And that, by the way, came one Superba week.

Under Two Flags will be the revival at the Castle Square next week, as the result of the recent voting contest for the most popular play among the regular patrons of the house. The version used will be the one which Lillian Lawrence gave and not the Blanche Bates one.

Jesse James will be the offering at the other stock house in town, the Bowdoin Square. It has been seen here before and has never failed to draw large houses, so that a busy week is assured.

Tracked Around the World will be the melodrama to come to the Grand Opera House next week, an entirely new play for Boston, giving an original phase to the journey made in Around the World in Eighty Days.

'Way Down East still continues to draw large audiences at the Boston and the present engagement is one of its best, and the indications are for a continuation of the prosperity clear up to the coming of Madame Réjane with her French company next month.

They are not calling it "Savage luck" at the Tremont, but "Savage good judgment," for The County Chairman is proving one of the best liked of all the comedies ever given here by this far-sighted manager, who does not need music or pretty girls to establish a success.

Castle Square patrons are loyal to their old favorites, and there never was a better indication of it than the manner in which they flocked to Keith's this week just for the sake of seeing Lillian Lawrence, John Craig, and Mary Young walk across the screen in a biograph picture taken in San Francisco and shipped to Boston.

Amelia Bingham's vacation may be longer than at first anticipated, for it is quite possible that she may not resume her tour until she gets a new play.

Margaret Wycherly suspended her extra matinees of Irish plays at the Majestic this week on account of illness, but it is expected that she will be able to play next week at the Bijou, which will be opened for the occasion. The performances will be given in the evenings and during the afternoons holiday matinees of The Little Princess will be in order, with Sarah French in the title-role.

Doris Mitchell, of the Sothern-Marlowe company, was the guest of honor at a reception given by Mr. and Mrs. Hallet Gilberte this week at their home on Boylston Street, and among those present were Alice Fischer, Amelia Bingham, Harrison Hunter, Ella Hugh Wood, Izetta Jewel, Blanche Morrison, and Maclyn Arbuckle. A group of songs by Mr. Gilberte was sung by Templar Saxe.

Ethelle Earle, who has quickly earned popularity in the short time that she has been a member of the stock company at the Castle Square, has resigned and will go to New York immediately after the run of Under Two Flags. She is a Southern girl, and has only been in Boston this season.

A change in policy goes into effect at the Columbia next week, and the scheme of making productions for the Sparrow circuit will be abandoned. Road burlesque shows will be booked for the remainder of the season, beginning with Watson's Oriental company and following with the London Gaiety Girls and the Bowery Masqueraders.

Izetta Jewel is visiting at her home in this city over the holidays, and renewing the pleasant acquaintances made in the days when she was so great a favorite at the Castle Square Stock company.

A new hotel is to go up in the theatre district, being located on Lagrange Street and Boylston Square and making a specialty of dining rooms, which are in great demand in that section of the city.

The Actors' Church Alliance, Boston Chapter, this week voted to engage a room in the Beacon Building. The organization has had no permanent home since it gave up its rooms on West Street, but St. Paul's parish rooms have been used. An amendment proving for a reduction of the dues from $2 to $1 was voted down. A concert was given by the Harvard Ladies' Quartet, Theodore F. Koch and children from the Dorothea Dix House.

March 16 is the date finally settled for the Cadet Theatricals, and rumor has it that R. A. Barret is writing the comic opera, assisted by Harold Otis and John W. Densmore.

Edwin P. Does, of this city, author of Jack's Uncle, which the late Tony Cummings played at Keith's some three years ago, and also responsible for The Man from Up There, which J. H. Montgomery gave at Music Hall about the same time, has been chosen by Julius Cahn as his manager for the New Rochelle Theatre, recently acquired by him. Nance O'Neil opens there 2.

The Bernady Stock company, giving Yiddish plays at the Chelsea Academy of Music, has been organized with these officers: President, David M. Rubin; treasurer, B. Bernardy; business-manager, Harry Leviton; artist-manager, Samuel S. Schneider.

Saints and Sinners is in rehearsal at the Castle Square.

Harris A. Peck, orchestra director at Keith's, has composed and arranged all of the music incidental to the Christmas pantomime to be given at that theatre next week, and those who have heard the music rehearsed have only praise for its tunefulness and originality of themes.

W. H. Crane had a bad quarter of an hour when he saw that a Methodist minister by the name of Crane had advertised in big black type in the religious notices that he would preach on

Captain Cain, the uncle of Isabel Hall, has organized a Christmas fund to bring comfort to the needy poor in his police district.

"Business is Business." For an instant he suspected infringement of copyright on his own play and sent around his stage-manager, George F. Devere, but then he found that the two had absolutely nothing in common save the name.

Mrs. Edward Harold Crosby, wife of the dramatic editor of the *Post*, has resumed her Friday afternoons at home for theatrical people.

Rev. W. S. Fritch has not given up his ideas of the stage, but is rehearsing a new play, name and nature unknown, which he will take on tour with the Attleboro amateurs, who appeared with him in Hamlet. If they would only bring that tragedy to Boston there would be money in it.

The show girls at Columbia Music Hall are going to have a Christmas tree on the stage or in Pierce Hall, next door, to-morrow afternoon, and several City Hall officials will be present.

Still another change of booking will bring Louis Mann and The Second Fiddle to the Park quite a little earlier than was originally intended.

E. H. Sothern will make another flying trip to Philadelphia to-morrow to witness a dress rehearsal of Virginia Harned in My Lady Shore, and will rejoin his company at Providence to begin the single week on the New England circuit.

Rumor has it that one company that played Boston not so very long ago went away without reaching four figures in the total for the entire week.

Margaret Wycherly has been considering a presentation of Camille, with Henry Woodruff as Armand.

Charles E. A. McCready is receiving congratulations from many of his Boston friends, as this is his first visit here since he became a Benedict.

Frank W. Martineau gave an Italian dinner to a party of friends one evening this week at Piscopo's, in Little Italy.

Merry Christmas to everybody.

JAY BENTON.

PHILADELPHIA.

New Attractions Opening—Virginia Harned's New Play—Winsome Winnie—Melba—Notes.

(*Special to The Mirror.*)

PHILADELPHIA, Dec. 24.

Change of bill at every place of amusement for Christmas week will make a decided improvement in theatrical business here.

The electric switchboard on the stage of the Bon Ton Theatre (late the Star) suddenly burst into flames on the night of Dec. 22, while the performance was going on. The theatre was well filled. At the sudden cry of fire the asbestos curtain slid down with a bang. The house was emptied in two minutes without an accident. The loss was slight and the house is open as usual.

The Forbidden Land, at the Chestnut Street Theatre this week, received popular approval. It is a musical comedy novelty and should prove a genuine success. De Wolf Hopper in Wang comes Dec. 26. George M. Cohan's Little Johnny Jones Jan. 2.

Wright Lorimer in The Shepherd King closes a good four weeks' engagement this evening at the Chestnut Street Opera House. Henry W. Savage's Parsifal will make its first local representation here Dec. 26. It will run two weeks and will be followed by N. C. Goodwin in The Usurper Jan. 9.

William Faversham in Letty at the Broad Street Theatre closes a two weeks' season to-night. Business has not been up to expectations. Mrs. Patrick Campbell in The Sorceress follows Dec. 26 for two weeks. Julia Marlowe and E. H. Sothern Jan. 9. John Drew Jan. 30.

At the Garrick Theatre Checkers held the week to fill a gap. Virginia Harned will be seen here in the first production of her new play, The Lady Shore, on Dec. 26. She will be surrounded by a capable company. The play has fifty-four speaking parts. Henry Miller in Joseph Entangled Jan. 9.

Home Folks at the Walnut Street Theatre is in its second and final week. It will prove a success on the road. Chauncey Olcott comes Dec. 26 for two weeks, folowed by Wilton Lackaye in The Pit Jan. 9.

Paula Edwardes in Winsome Winnie, this week at the Grand Opera House, has played to big business in spite of the excitement attending the Christmas holidays. The star is well supported by William Wolff and a good array of capable singers. David Higgins and Eleanor Montell in His Last Dollar come Dec. 26. Buster Brown Jan. 2. Ward and Vokes 9. Superba 16. Twirly Whirly 23.

Richard Carle may well feel proud of his three weeks' engagement in The Tenderfoot which ends this evening at the Park Theatre. It is a clean and pleasing performance and has had a uniformly large patronage. Denman Thompson in The Old Homestead opens here Dec. 26, and ought to play a phenomenal season at popular prices.

George W. Lederer's musical stock company in Smiling Island continues at the Casino, and is gradually being whipped into shape. It is a strong organization, with Edna Aug in clever imitations and character work, aided by George Richards and the Pony Ballet. Smiling Island will remain for several weeks.

The Girard Avenue Theatre with The Missourians had a fair week. The play is interesting, with plenty of excitement, a lynching bee, and picnic scene, accompanied by good acting and scenic effects. The Ninety and Nine Dec. 26. Stella Mayhew Jan. 2.

At the National Theatre Robert Fitzsimmons and wife in A Fight for Life attracted fair attention. A Desperate Chance Dec. 26. The Vacant Chair Jan. 2.

The Little Church Around the Corner, at Hart's Kensington Theatre, played to fair business. Escaped from Sing Sing Dec. 26. At Cripple Creek Jan. 2.

Thomas E. Shea, a local favorite, remains for the week of Dec. 26 at the People's Theatre, presenting his usual repertoire. He is rehearsing a new play for on the road.

Lillian Mortimer in A Girl of the Streets, at Blaney's Arch Street Theatre, had a fair week. George Klimt's $10,000 production of W. L. Robert's new comedy-drama, On the Bridge at Midnight, with Alma Hearne in the leading role, will be the attraction Dec. 26.

Forepaugh's Theatre Stock company in a satisfactory performance of Hazel Kirke pleased fair sized audiences. Edmund Elton, Barry O'Neil and Caroline Franklin were prominent. The Christian Dec. 26. Two Little Vagrants Jan. 2.

Darcy and Speck's Stock company, at the Standard Theatre, gave an admirable presentation of The Gamekeeper, an Irish melodrama, with George Arvine and Mattie Choate in the leading roles. The Night Before Christmas Dec. 26.

Saake's German Stock company are doing well at the Bijou, with nightly change of programme and good acting.

Dumont's Minstrels, at the Eleventh Street Opera House, made a big hit with their new burlesque on Mrs. Chadwick. The usual Christmas bill for the children will be the feature for the week of Dec. 26.

In the musical world we are to have the Metropolitan Opera company in La Bohème at the Academy of Music on Dec. 26, with Madame Melba as Mimi.

Creatore and his Italian Band, with Madame Johanna Barili as soprano sololist, will give one farewell concert at the Academy Jan. 6, and then start on a long tour of the West.

Mlle. Adele Re Boul, with a capable orchestra of eleven girls, was highly appreciated at Horticultural Hall last week during the Tobacco Exposition. A plan is now being formulated to strengthen the band materially. This will make it worthy of the best critical attention and it will rival the Fadette Orchestra of Boston.

The first account of the estate of John Sleeper Clarke, the former well-known comedian, was filed with the Register of Wills by Joseph L. Greenwald, administrator, and will come up for adjudication before the Orphans' Court next month. The accountant charges himself with effects to the value of $21,658.08, and claims credit for disbursements aggregating $21,456.92.

leaving an unexpended balance of $201.16. Among the disbursements made are $1,500 each to the testator's four children, Adrienne Clarke, Creston Clarke, Wilfred Clarke, and Asia Morgan.

S. FERNBERGER.

ST. LOUIS.

A New Playhouse, Making Twelve to Start the New Year, With Talk of More—Notes.

(Special to The Mirror.)

ST. LOUIS, Dec. 24.

With Christmas here and the World's Fair closed, we have suddenly realized that the Fair has done us no harm so far; that there is no apparent let-up in our capacity to consume and pay for amusements, and we are celebrating the fact by opening another theatre. With a silence that reminds of the movements of Sherlock Holmes, the Garrick people are getting ready to open their doors next Monday night. Charles P. Salisbury has shouldered the work of initial exploitation of the house almost solely in the interest of his star, Ada Rehan, for whom there will be a warm welcome. Miss Rehan is an oasis in the desert of local theatrical offerings through which of late we have been compelled to wade. We are much given to speculating here as to the effect the advent of another playhouse will have. Those dramatic writers who have given the matter some attention all agree that a change is due, and whatever the change they are bound to welcome it. So we shall start 1905 in St. Louis with the Garrick, the Olympic, the Century, the Grand, Havlin's, the Standard, the Odeon, the Star, the Columbia, the Imperial, the Crawford, and, to include the animals, the Hagenbeck Winter Circus and Menagerie—count 'em, twelve. Instead of another house on Grand Avenue there is talk of two more, one of which seems sure of materialization before the new year is out; so we have the proverbial baker's dozen, and that ought to be enough to go 'round.

Beginning Monday night, Eleanor Robson comes in Merely Mary Ann at the Olympic. Under the circumstances we have a welcome for Merely Mary, because we shall not mourn the departure to-night of Sergeant Kitty.

Our reviewers have hopped on The Maid and the Mummy at the Century with singular unanimity. It deserved a rhetorical birching. The system that sends us any old thing at any time will have to take a reef in its pernicious activity. We are beginning to balk at it. Credit the World's Fair for a somewhat enlarged horizon in the premises. Dunstan Farnum in The Virginian follows. With so many Virginians in our population and the great lack of idyls, we look forward to the newcomer to give it a welcome.

Ada Rehan, supported by Charles Richman, are to offer at the Garrick for a starter The Taming of the Shrew. Mystery surrounds the rest of the repertoire. The second week is unannounced.

The Awakening of Mr. Pipp, with many references to polite cartoonings, has held the boards at the Grand all week. Many enjoyed it and others tried to learn from the ushers what it was all about. Charley Grapewin has many local followers, and they stood by him all right. Sunday afternoon comes tall, bald, whispering Kellar, with all his mysteries.

The White Tigress of Japan was at Havlin's all week, closing a pretty successful engagement to-night. Billy Clifford follows in a bill that might be better classified as vaudeville. Billy will have his monologue; there will be turns by Howe, Walters and Cano, and a comedy-drama, How He Won Her.

Driven from Home, as presented by Patrice and her assistants at the Imperial all week, shows that the plump little person of one-act and sketch fame has outgrown her former environment, and is capable of more sustained effort. Next, Shadows of a Great City.

Announcements this week at the Crawford were much like double-ender baseball affairs in that the patronage got two shows for one admission. Side Tracked and The Sign of the Four, much to the delight of the bargain hunters and the disgust of certain limbs of the law who tried their best to bring matters to a break. Next The Charity Nurse.

Melba is due here afternoon Jan. 2. She sings at the Odeon. The Odeon Stock company has traveled a troublous path from the start. Laura Burt quit the company a few nights ago, after having made up her mind that stock company work was not to her liking. While rehearsing The Christian, and twenty-four hours before going on, Miss Burt threw up the part and Evelyn Vaughan took it. A harder task was seldom assigned to a deserving young actress. Miss Vaughan worked hard all the week as Glory Quayle, in addition to studying her part for The Suburban, which is to be Tuesday's offering.

The usual stop-overs for Christmas as well as lay-offs find Robert Edeson and his company in town. St. Louis is a pleasant place during the holidays, and the weather we are having (55 degrees above zero to-day) makes a sojourn in this town very welcome.

Jane Oaker, granddaughter of the late tobacco merchant, Christian Peper, is likely to come in for quite a fortune shortly. While remembered in her grandfather's will her share is likely to be larger, because determined efforts are making to have it set aside on the score of undue influence. The estate is a very large one, amounting to several millions.

I want to be permitted here and now to wish all the readers and all the makers of THE MIRROR and all the members of the profession, tragic, lyric, and comic, a Merry Christmas and a Happy New Year.

J. A. NORTON.

CINCINNATI.

Rejane in Repertoire—Good Business for Popular Pieces.

(Special to The Mirror.)

CINCINNATI, Dec. 24.

Réjane is to be the Christmas attraction at the Grand, coming to that house by a sudden shift of bookings within the last few days. It will be her first appearance in Cincinnati. Her repertoire for the week will include Ma Cousine, Camille, Sapho, Zaza, L'Hirondelle and La Passerelle. The Wizard of Oz New Year's week.

Babes in Toyland had a fine week's business at the Grand, closing to-night.

The Forepaugh Stock company announces for next week A Gentleman of France, Kyrle Bellew's great success of a year or two ago. The play will be staged in Manager Fish's accustomed liberal manner, while Jack Farrel and Lavinia Shannon will have the leading parts.

King Dodo will be presented at the Walnut to-morrow for the first time here at popular prices. Chief local interest centers in Rose Cecilia Shay, a Cincinnati girl, who appears as Piola, but there are many others of prominence in the cast, including Elvia Crox Seabrooke, Charles W. Meyers, Joseph Fredericks, Frank Wooley, James A. Donnelly, Cora Williams and Edith Valmaseda.

The White Tigress of Japan comes to Heuck's to-morrow for a week's engagement.

Lincoln J. Carter's well-known play, The Two Little Waifs, is to be the attraction at the Lyceum, and, from advance indications, bids fair to equal its previous big business in this city.

The German Theatre company will put on Der Grosse Prophet to-morrow night. Hansi Rossi will be seen in the soubrette role with several songs and dances. A unique feature of the evening will be the distribution of Christmas presents to the ladies of the audience.

H. A. SUTTON.

PITTSBURGH.

Christmas Week With Richard Mansfield, Around the World, and Girls Will Be Girls.

(Special to The Mirror.)

PITTSBURGH, Dec. 24.

Business during the week has been light at the majority of the playhouses; but the coming week, offering a good and varied list of attractions, will likely be large.

The Empire was dark this week, owing to the cancellation of the Glickman Yiddish company. On the Suwanee River next.

Around the World in Eighty Days will be elaborately produced at the Alvin next Monday by the Harry Davis Stock company. The company will be augmented by several players and a large number of people who took part in Kiraify Brothers' spectaculars at the St. Louis Fair. The piece will hold forth as long as it is profitable. The Crossways will follow.

Buster Brown terminated its two weeks' engagement to-night at the Duquesne Theatre before a large audience. During its stay it has been improved by adding new features and several well-known comedians, and also doubling its choral number. Ward and Vokes in A Pair of Pinks 26-31, aided by Lucy Daly, Margaret Daly Vokes, Will West, Charles Howard, Tony Williams, Eddie Judge and a large company. The Strollers underlined.

At the Gayety Creston Clarke scored a strong hit by his finished and artistic work in the beautiful and elaborate production of Monsieur Beaucaire, which proved to be one of the few really worthy offerings in this city thus far this season. Girls Will Be Girls, with Al. Leach and his trio of girls, next week. William H. Turner in David Harum Jan. 2-7.

For His Brother's Crime will thrill those who visit the Bijou next week. Montgomery Irving is the star and will hold up a bridge. Great Automobile Mystery underline.

Richard Mansfield will be seen in the following repertoire at the Nixon the coming week: Beau Brummel, Ivan the Terrible, Merchant of Venice, Parisian Romance, King Richard III, Dr. Jekyll and Mr. Hyde. William Gillette in The Admirable Crichton and The Wizard of Oz follow.

Anna Eva Fay will tarry another (her sixth) week at the Avenue, beginning next Monday.

ALBERT S. L. HEWES.

BALTIMORE.

Good Business Despite the Holidays—Melodrama Popular.

(Special to The Mirror.)

BALTIMORE, Dec. 24.

The attraction at Ford's Grand Opera House next week will be H. W. Savage's English Grand Opera company; on Monday afternoon, La Bohème; Monday evening, Lohengrin. A varied programme will follow.

Mother Goose will be presented at the Academy next week.

Henrietta Crosman in David Belasco's play, Sweet Kitty Bellairs, will be seen for a week at the Lyric, beginning next Monday.

Under the Red Robe is announced for Chase's Theatre. It will be presented by the De Witt Stock company.

The Burgomaster will be heard at the Auditorium, where it will be presented by a competent company.

The Factory Girl will hold the stage at the Holliday Street, where it follows Dangers of Working Girls. The business of the Holliday Street has been affected by the proximity of Christmas to a slighter degree than any of the other houses.

Tilly Olson will be seen at Blaney's. A Woman's Struggle closes to-night.

HAROLD RUTLEDGE.

WASHINGTON.

Belasco's Play and Playhouse Ready—Unusual Business.

(Special to The Mirror.)

WASHINGTON, Dec. 24.

With the alterations in Convention Hall completed and approved by the Engineering Commissioner everything is ready for the première of the new Belasco-Long play, Adrea, on next Monday night, with Mrs. Leslie Carter. The sale of seats shows a big interest in the event. Nothing is stated in advance concerning the play except that it is placed in the late days of the Roman decline, about 500 A. D. The cast will include Charles A. Stevenson, Tyrone Power, R. D. McLean, Claude Gillingwater, J. Harry Benrino, Francis Powers, H. G. Carlton, Gilmore Scott, Marshall Welch, Loris Grimm, Edith Crane, Maria Davis, Corah Adams, and a large number of auxiliaries.

Christmas matinee openings are William H. Crane in Business Is Business at the New National, The Other Girl, featuring Lionel Barrymore, at the Columbia, Buster Brown at the Lafayette Square, and The Way of the Transgressor at the Academy of Music.

The past week, always regarded as one of the worst of the season, proved a most gratifying exception, as business was excellent all around.

On the opening night of the Savage Grand English Opera company at the Columbia Theatre President Roosevelt and Vice-President-elect Fairbanks and parties occupied private boxes to witness the opera La Bohème.

JOHN T. WARDE.

ELEANOR ROBSON WELCOMED HOME.

Eleanor Robson received a great ovation on Dec. 23, when she appeared at her "welcome home" matinee in Merely Mary Ann at the New Amsterdam Theatre. Everybody in the theatrical world who could possibly get there was present to welcome the young actress back from her triumphant London season. Among the floral remembrances with which the foyer of the theatre was packed were more than forty huge bouquets sent by admiring friends from every State in the Union. Miss Robson's mother, the star in Mrs. Wiggs of the Cabbage Patch, occupied a box and seemed to most thoroughly enjoy the warm demonstration which was accorded to her daughter's success. Miss Robson had to respond to many curtain calls, and demands were made for a speech, to which she did not respond. Miss Robson and company left on Dec. 24 for St. Louis, where she began her season on Monday night.

BERNARD SHAW TO VISIT NEW YORK.

George C. Tyler, of Liebler and Co., who arrived on the *Umbria* from England on Dec. 18, announces that he has secured George Bernard Shaw's new play, John Bull's Other Island, which will be produced here by Arnold Daly in the Spring or early Fall. Mr. Shaw will then come over and superintend the rehearsals, and has also intimated that he may lecture while here. Mr. Tyler also brought with him the manuscript of Hall Caine's latest play, The Prodigal Son.

Mr. Tyler also made a contract with Ellis Jeffreys, the leading woman of the Haymarket company in London for the past three years, to appear in New York next Spring with a London company in The Prince Consort, by Cosmo Gordon Lennox, husband of Marie Tempest.

LYDIA THOMPSON COMING.

New York is to have a visit from Lydia Thompson, the founder of the famous British Blonde Burlesquers, and who will be remembered by old-time theatregoers as having created a furore here when in her prime. She is now on her way to visit her daughter, Zeffie Tilbury, who is playing the role of Paulina in Viola Allen's production of The Winter's Tale. She will reach here in time for Miss Allen's opening at the Knickerbocker Theatre, on Dec. 26. Miss Thompson was last seen here in 1888. Among actresses who were once members of her British Blondes troupe may be mentioned Rose Coghlan, Elizabeth Weatherbee, Pauline Markham, Ellen Lewis, and Edith Bland. Miss Thompson has not been on the stage in recent years.

THE CHILDREN'S CHRISTMAS TREE.

The annual Christmas tree and distribution of gifts for the children of the stage was scheduled to take place at Tony Pastor's Theatre and Tammany Hall on Christmas night. An account of the affair will appear in next week's MIRROR.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The fifty-first service of the New York Chapter was held Sunday evening, Dec. 18, in All Sculs' Unitarian Church, Twentieth Street and Fourth Avenue. The Rev. Thomas R. Slicer, pastor and chaplain, conducted the service, and addresses were made by Bishop Potter and Rabbi Schulman. Among other things, Bishop Potter said: "The growth of the Actors' Church Alliance is remarkable, with its 1,200 chaplains of all denominations serving the best interests of the theatre throughout the country. It is the most catholic body in Christendom. The devout and pious clergymen of a former generation, who cherished an intense Puritan prejudice against the stage, carried staginess into the pulpit all the same. Shocking as it may seem, they took their theatre to church with them. A great change has come over the pulpit within the last hundred years. We go elsewhere for the theatre nowadays and get it better. I venture to say that were the Rev. Mr. Slicer to preach the eulogy that was pronounced over the body of Alexander Hamilton by my grandfather, President Eliphalet Nott, of Union College, he would be brought up on charges. Nobody preaches that way now. Many of you may remember how Henry Ward Beecher thrashed around in his pulpit. That is not necessary any longer. The actor's calling emphasizes the fact that the greatest heights cannot be reached without recognizing the personality of the interpreter." Rabbi Schulman said: "I plead guilty of seeking relaxation at the theatre. I am indebted to its art, and it is a pleasure for me to try and repay it in a small way. I address you as fellow workers on behalf of the Divine Spirit and in the name of the old Church. God spoke through the sages, the genius, the artist, the singer and even through the carver of wood. With the Hebrew the theatre was never connected with religion. He took his religion too seriously for that. He never condemned the pleasures of the flesh when conducted along legitimate lines. The stage's business is to cater to the stage, but not in a meretricious sense. It should entertain, but if it should attempt to be didactic it would destroy its mission. The great drama of life was the struggle of virtue, and the actor who presents life properly becomes a factor in it. Personal religion should be the actor's torch to light others through the dark ways of life." There was an unusually large attendance of the Alliance members and their friends, and the offering was devoted to the work of the New York Chapter.

The National Council will hold a New Year's Day reception at the headquarters on Monday, Jan. 2, from 10 A.M. There will be music and refreshments, and a special committee has been appointed to welcome all members of the profession.

All authors intending to send in their manuscripts for the play contest are hereby advised that the National Council has decided to close the contest on Dec. 31. The judges will be appointed at the regular meeting of the Council on Jan. 6.

Great interest is being shown in the plans of the Chicago Chapter to establish a down-town club and boarding house for the young women of the profession. Those having the matter in charge desire to have it understood that it will not be evangelical in character, but homelike in every way, with a lecture course in which lectures are to be given by actors and others on the literary and practical aspects of the drama. At the recent election of officers for the ensuing year the Rev. Dr. Stone, rector of St. James' Church, was chosen President; Harry J. Powers, Vice-President; Rabbi Emil G. Hirsch, D.D., Second Vice-President; Charles C. Curtis, Treasurer, and Secretary, Mrs. Duane Wagar. The Rev. Dr. William White Wilson was made dean of the Board of Chaplains, and Mrs. Duane Wagar, Rev. Charles Bowles, and Stewart Brown were appointed on the Executive Committee. On the question of Sunday performances Dr. Stone, addressing the actors, recently said: "You should bring your power, all of your power, mind you, in closing the Sunday theatre. It is the people who do not think that compel you to play on Sunday. You should have a day of rest and a day of worship just as the rest of the world. The clergy want you to have this day to yourselves. Only the people who are thoughtless are in favor of compelling you to work seven days a week." There was a large attendance, and Bishop Anderson, of the Chicago diocese, preached the sermon.

The Boston Chapter recently held a service at the Parker Memorial Church, and the Rev. Chas. W. Wendte preached on "The Relation of Art to Mankind."

The Providence Chapter held a reception on the afternoon of December 17, and new members were added, among them being Leonora Kirwin, Lawrence Underwood, and Viola Burton, of the profession. Mrs. F. Vernon G. Wilson has become assistant to the Secretary, Percy B. Gibson. A duplicate in miniature of the calendars of services and chaplains which are hung on the stages of the Providence theatres has been issued and will be sent in advance to the companies visiting the city, with a personal invitation to meet the Secretary. This is an excellent idea, which might be copied by other Chapters to their advantage.

Last week a complimentary dinner was tended to the Secretary of the Philadelphia Chapter (Newton M. Potts) by the professional members of the Alliance playing in the city. It was an enjoyable occasion, and proved the esteem in which Mr. Potts is held by his professional friends.

Mrs. Orsamus T. Harris was the hostess at the tea held at the headquarters on Dec. 15, and among those present were Mr. and Mrs. H. S. Hadfield, Irene Langford, Rev. Dr. Anstice, Grace Addison, George MacDonald, Esther A. Rolph, Maurice V. Samuels, Maggie Breyer, Constance Hamblin, Josephine Clayton, Edward Bingham, Edith W. Hubbard, John H. Costello and many others. Tea will be served as usual on Thursday.

The Boston Chapter held its regular monthly meeting in St. Paul's parish rooms on December 19. President Van Allen occupied the chair. New headquarters for the chapter were determined upon, and after January 1 these will be in the Beacon Building, on Beacon street. The Rev. William T. Beale, chairman of the Children's Committee, reported the incorporation of the Dorothea Dix House, with the Rev. William H. Van Allen as chairman. A collection was taken for the institution. Mrs. W. R. Bachelder invited the chapter to a reception to be given to the newly elected officers in January in the parlors of the Heminway Chambers. The Rev. Mr. Tillotson, of St. Paul's Church, offered the rooms of his church for the regular chapter meetings on the third Monday of each month. At the close of the business meeting the following programme was given under the direction of Mrs. Doten, Mrs. Glover and Miss Foster: Songs were rendered by the Harvard Ladies' Quartette, consisting of Mesdames Horton, Healy, Lancaster and House; a reading from Browning and a character sketch were given by Theodore P. Koch; Elizabeth Horton sang "Printemps," and the Dorothea Dix House was represented by its oldest member, Doris Bramson, who gave a monologue entitled "Behind the Curtain," and by its youngest, Ralph Santaro, who recited. Mr. Koch contributed another sketch and the programme closed with "To Thee, Oh, Country," by the quartette.

The Cincinnati Chapter held its first reception last week in the Cathedral parlors, and Dean Matthews, President of the Chapter, was assisted in receiving by Mrs. C. W. Brooks and Mrs. Sarah West Hill. The rooms were decorated with pink roses and ferns. The library was in red, with American Beauty roses, while the dining room, where a dainty collation was served, was very pretty in green, an artistic basket of fruit forming the centerpiece. Among those present were Mr. and Mrs. Fish, Gilbert Ely, Thomas Remley, Lavinia Shannon, Marie Downs, Mr. and Mrs. Frank Peters, Clara Ellison, Henrietta Vaders, Dr. and Mrs. Rolph, Mr. and Miss Asham, Mrs. Greve, the Rev. Dr. Tinsley, the Rev. Dr. Sayre, the Rev. T. Benedict, the Rev. and Mrs. Harris, the Rev. and Mrs. Brown, Mrs. Devereaux, Mrs. Trimble, Mrs. Fox, and the Rev. Dr. Louis Grossman.

The Cleveland Chapter has issued its constitution and by-laws, and the following committees have been appointed: Entertainment, Professor E. P. Sprague, Louise Graham, and Edith Charlesworth; Publicity, F. W. Bliss and William Craston; Relief, the Revs. E. P. Avery and Dr. Atwood, and Mrs. A. G. Fisher; Membership, F. W. Geer, the Rev. J. H. Fortescue Cole, and F. W. Bliss; Reception, Mrs. C. D. Williams, Mrs Morgan Wood, Mrs. F. W. Bliss, Mrs. J. S. Graham, Louise Graham, and Edith Charlesworth. Delegates to the National Council, Mr. and Mrs. F. W. Bliss, and alternate, Edith Charlesworth. Trinity Cathedral parish house on Perry Street is the headquarters of the Chapter.

Last Thursday's tea at the headquarters was attended by Robert Wagner, Frances Florida, Mr. and Mrs. Harry Hadfield, Birdie Neuman, Charles T. Catlin, M. Louise Ewen, Bertha Livingston, Mrs. M. Guggenheim, Eden E. Greville, Catherine Laurence, Dore Davidson, and others. Tea, as usual, on Thursday and open house to all on New Year's Day. Mrs. E. Newton Bennington will receive and Aimee Abbott will serve.

AUSTRALIAN NOTES.

Harry Rickard's Vaudeville company had a most excellent bill and successful season at the Tivoli in Sydney.

Alfred Hollins, the English blind organist, has been pleasing the people of Sydney with recitals at the Town Hall.

Robert Inman's place in William Anderson's company has been taken by Charles Blake. Inman has gone to America in search of new plays for Australian production.

Julius Knight, Maud Jeffries and their supporting company will visit New Zealand in the near future.

Nellie Stewart had a sad homecoming during her recent Melbourne engagement, being just in time to see her mother, who has since died, at an age exceeding eighty.

Mrs. Bertie Kelly, better known as Ethel Knight-Mollison, the Canadian actress, has presented her husband with a daughter. Mr. and Mrs. Kelly are well known in Sydney, where they have a home.

The return of Summer is heralded by the reopening of the Steyne Court Manly, where the water chute and tobogganing are a big draw.

Walter Sanford's company has been producing Boucicault's After Dark at the Lyceum in Sydney to good houses.

Since the Chicago fire, it has been decided to make improvements and additions as additional safeguards to the Theatre Royal and the Criterion Theatre in Sydney, at a cost of several thousand dollars.

Diavolo, the trick cyclist, inaugurated looping the loop in Australia in October at the Exhibition Building, Melbourne. He is now performing at the Sydney cricket grounds.

Florence Young, our best native comic opera singer, will make her last Australian appearance for some time in the Orchid.

In Old Heidelberg will follow Pretty Peggy at the Princess in Melbourne.

Daniel Frawley was to have received a benefit prior to leaving Durban, South Africa, for England.

The Brough Comedy company is in South Africa, but talks of returning to Australia, although its last appearances here were definitely stated to be the very last.

J. C. Williamson's Dramatic company is rehearsing Theodora for production in Melbourne next Easter. O. P. Heggie, late of W. F. Hawtrey's company, has been engaged by Williamson for this company.

Grossi, the clever conjuror, has been doing well in West and South Australia.

Sydney Bracy, son of Henry Bracy, Williamson's right-hand man in things operatic, is touring the English provinces in a Shakespearean company.

Maud Milton, who was a prominent member of George Musgrove's Sheakespearean company in Australia, has joined the Sketch-Artists ranks in London.

It is not the old Brough Comedy company which is to return to Australia next year. At the conclusion of that company's present South African visit it will disband and Robert Brough will return to England in search of a new company and new repertoire for Australia. Mrs. Brough will be displaced as leading lady, though she may be occasionally seen in some of her old and favorite roles.

Dolly Castles has taken Carrie Moore's place in the comic opera company. It is uncertain who will succeed Florence Young. The Royal Comics have recently been strengthened by W. S. Percy, lately of Pollard's company, and Clara Clifton, of George Edwardes' Gaiety company.

Bland Holt will produce The Best of Friends at Sydney, Theatre Royal, next Christmas.

No pantomime in Sydney this coming Christmas, and one only, Sindbad the Sailor, in Melbourne. Maud Beatty, Harry Shine, and John Wallace will be in this panto, which will be produced by the enterprising William Anderson.

Herbert Ross, who visited Australia with A Message from Mars, is now at the London Comedy in My Husband His Highness.

Thomas Holding, a member of Musgrove's Shakespearean company, is now supporting Lena Ashwell through the English provinces in Marguerite.

Victor Dougall has rejoined J. C. Williamson and will shortly reappear in Sydney.

George Stephenson's American Comedy company, headed by Stine and Evan, is returning to America in R. M. S. *Sonoma*.

William Anderson's No. 1 dramatic company is in Adelaide, S. A., producing A Sailor's Sweetheart. His No. 2 company, headed by Eugenie Duggan, is playing at Melbourne.

The Woods-Williamson company is still down in New Zealand, where also Harry Rickards has a company on the road.

The Fisk Jubilee Singers, whose ranks have been strengthened by a new tenor in the person of Clarence Tysdale, are to give five concerts in Melbourne with a tour of the Tasmanian Island to follow.

The Gotham Quartette and May Moore Duprey have both made recent appearances at Wellington (N. Z.)

The American Travesty Stars have hit Melbourne hard with Holty Tolty at the Opera House. Maude Amber, Dill and Bernard and Lillie Sutherland are all prime favorites. The company makes its next move to Adelaide, S. A.

Wirth's Circus is back in Melbourne. Colquett, the human frog, and William Carl, acrobat, are in the bill.

Nellie Stewart and Harcourt Beatty are the bright particular stars in Pretty Peggy at the Princess' Theatre, Melbourne. This theatre, by special license from the Victorian Government, is at present a quarantine depot for dogs. This special concession was made in favor of Harcourt Beatty's imported dog.

Cinquevalli, the marvelous juggler, who was such a success over here under Rickards' management, was at Cape Town, South Africa, at latest advices.

P. O'Brien, lately of Musgrove's Sweet Nell company and later of the American Travesty Stars, is off to the American States.

W. J. Lincoln reports good business and many and varying experiences in Western Australia with J. C. Williamson's biograph, which will be in Melbourne for about a month.

At this time of the year the Victorian Racing Carnival at Melbourne draws to it all sorts and conditions of folk from all the Australian and N. Zealand States. Consequently business at the theatres there is good.

Paderewski gave a farewell recital at Sydney Town Hall on Oct. 27. He has just left for San Francisco.

E. NEWTON DALY.

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SPECIAL NOTICE.

THE MIRROR *next week, owing to the fact that Monday, Jan. 2, will be a holiday, will go to press earlier than usual. Correspondents must forward their letters at least twenty-four hours before the usual time, and no advertisements for the next number can be taken later than noon of Saturday, Dec. 31.*

UNHAPPY GENIUS.

THIS is a scientific age as well as a material age, and vast aggregations of intellect engage for mere love of the difficult and the more or less occult to add to the sum of the world's knowledge on matters that the average individual knows little about and cares less about, as abstract propositions, unless he becomes a victim of some disease, mental or physical, that science has found a new palliative or remedy for.

It follows that the meetings of scientific bodies at intervals possess the minimum of interest to common folk, for common folk cannot understand their subjects and terminology. But that these meetings are of great interest to the persons who take part in them is as certain as the belief of those persons that in one or another form the labors they represent sooner or later benefit the world.

The scientific gathering, however, is not always devoid of popular interest, as was shown last week at a dinner enjoyed at one of New York's famous hotels by the Medico-Legal Society. One of the diversions of this dinner, a symposium on the subject of "Genius," developed something that not only disclosed the fine exactitude of the mind of the average scientist, but the absolute freedom of the scientific mentality from humor, imagination, and, to speak plainly, from that perhaps vulgar assembly of practical, if homely, ideas called "common sense."

A Medico-Legal gentleman at this dinner, hailing from a township in Vermont, where at times wrested from his scientific studies he practices medicine, spoke on "Genius and Regeneration." In the course of an unquestionably learned essay, developed with all the solemnity that befits an abstruse subject, this Medico-Legal gentleman from Vermont proceeded to destroy the intellectual and emotional fame of such persons—unhappily now dead and unable to appear in rebuttal except through the documents they have left to humanity—as EDGAR ALLAN POE, WALT WHITMAN, RICHARD WAGNER and others ignorantly admired by common persons. The Medico-Legal gentleman from Vermont started to class WILLIAM SHAKESPEARE with the lunatic and degenerate persons named, but admitted on the whole that SHAKESPEARE "had talent" and "possessed lucidity of thought," although, after all, he was but a genius, and, in the language of the Medico-Legal gentleman from Vermont, "the genius is essentially a degenerate and is worthy of nothing but commisseration and pity.'"

The unfortunate persons thus haled before a scientific tribunal in the spirit, according to the Medico-Legal gentleman from Vermont, were persons of "unhealthy mental state, subject to hallucinations, egotism and mental inversion." POE, in "The Raven," had been guilty of "incomplete observation," for according to science the shadow of that bird could not have fallen on the floor as POE described it in his irresponsible state. WHITMAN, the Medico-Legal gentleman from Vermont declared, was peculiarly unfortunate, for his disease had been diagnosed as "erotomania" combined with "meglomania," which accounts, no doubt, for the fact that some critics not Medico-Legal gentlemen from Vermont cannot understand him.

After these geniuses had been fully exposed as essentially degenerate persons worthy of nothing but commiseration and pity by the Medico-Legal gentleman from Vermont, with the full indorsement of his Medico-Legal colleagues, who probably analyzed every dish they ate and every drop they swallowed at this dinner to original elements, as a part of their enjoyment, one of the Medico-Legal gentlemen present became candid enough to remark to a horror-stricken woman that "There isn't a person here who is not more or less insane." True. And yet there are many more persons outside, in the world at large, so sadly irresponsible mentally that they will continue to prefer the works produced by the hallucinations and mental inversion of the unfortunate persons dissected by the Medico-Legal gentleman from Vermont to the more exact, and no doubt really more valuable, writings—prescriptions, polyglot and polysyllabic solutions of problems pertaining to medical jurisprudence as it is affected by medical facts, etc.—of that gentleman and his colleagues.

LIGHT AND DARKNESS.

THAT the world has changed wonderfully within memory is seen by the liberal ideas expressed by religious leaders and accepted by the more enlightened in their association and under their teaching. But let no one imagine that bigotry has been abolished.

The narrow doctrines that have inspired hyprocrisy and made many human beings mournful for generations still obtain here and there, even in places devoted to education, as was shown last week by the remarkable action of a Western university whose governing board renounced a bequest of $100,000 made in the will of a man who had perished in the Iroquois Theatre fire at Chicago.

This particular testator was a member of the church which this university represents—a church that has banned the theatre as a place of wickedness to be shunned by the faithful of its sect. It is not likely that he lost his life on his first visit to a theatre. He had probably attended theatres before when away from home—he did not reside in Chicago—and had hidden his action from his church. It is quite as probable that he did not find the theatre *per se* a wicked place, but the rules of his church forced him to be a hypocrite, as it forces to become hypocrites thousands who attend the theatre for a recreation that nature has made necessary. And the burning of this particular theatre—proved to have been the result of human carelessness—was no more a divine act of vengeance, as many churchmen blasphemously have declared, than is the occasional destruction of churches by fire and lightning. Yet this Western university assumes, by declining to accept the money left to it by him, that this victim of the fire was damned and destroyed simply because he had violated an edict not of divine origin, but formulated by his fallible fellow men.

Can any one imagine that this action will have an effect on the minds of the young put under instruction at this university to revive dying dogma and benefit humanity?

BOOKS AND MAGAZINES.

THE MATCHMAKERS, a drama in five acts by Charles A. Scott. Printed and published by himself in Houston, Texas.

This author says he has "transformed the novel of 'The Newcomes' into dramatic form to intensify the lessons of the famous author." He has a chance to guess again, in fact several of them, for he certainly has not "transformed" the novel, or made it "into dramatic form," or "intensified" anything. Because a great novel teaches greatly some needed life lesson, any crazy little male Carrie Nation can toddle afterward and think he is benefiting by his desecrating hatchet. It is the old story of the fly on the elephant's ear, who thought he was doing the ponderous works of the mighty one of bulk. This pillaging parasite has only polluted, not polished. He hasn't the slightest idea of dramatic form. There are five acts of twaddling talk which will not act, and thirteen (!) scenes in which nothing is seen. It would not be worthy notice only as a horrible example and warning. If this disease for so-called dramatizations continues, not even a Chinese laundry list would be held sacred, but would be chopped up into thirteen scenes and called "dramatic form."

—

VIOLINA, a romance by Mary Ives Todd. Published by the Broadway Publishing Company.

This is the story of a daughter of Poland, born in America, with the full passion of the artistic temperament which finds outlet through a beloved violin. She goes to Florence, Italy, to study and marries a Polish exile. This marriage is a failure, but it is supposed that her second marriage, with which the book ends, will result more happily. The chapters of her study in Florence will be interesting to all who have friends abroad, and much could be used as guide to points of interest in that fascinating old town.

—

THE NEW WOMANHOOD, by Winnifred Harper Cooley. Published by the Broadway Publishing Company.

In this delightful collection of discussions of an ever interesting subject, it is a pleasure to have the sane views of a woman who is, above all else, womanly. As Mrs. Cooley says: "The new woman is only the old woman with new opportunities," and she carries out her belief in a clever and often witty way that should be read by all those disgraces to their sex who believe the new womanhood is the attempt to be men, and only imitate their weaknesses. The range of subjects covered is broad and includes chapters on The Eternal Feminine, The Bachelor Maiden, The Evolution of the New Woman, Co-education and Democracy, Woman's Place in the World's Work, The New Domesticity, The First Cause of Divorce, The Problem of Human Propagation, The Future of the Woman's Club, Women in Trades and Professions, Women in Civil Office and Civic Reform, and Woman as Citizen.

—

PEBBLES AND PEARLS, a collection of poems in patches, by Cleland Kernestaffe. Published by the Broadway Publishing Company.

To those who like the outspoken frankness of a man who is something more than a poet, these 200 pages of closely printed verse, which treat of all kinds of topics from grave to gay, will appeal. They often have the frankness of Burns.

—

A PARAGRAPHER'S REVERIES, by Mary Wilson Little. Published by the Broadway Publishing Company, New York.

This delightful little volume, collected from the bright sayings many have enjoyed when they were first printed and then copied in many papers, will be a source of joy to the clever, and the foundation for many reputations as wits. It would be unwise to begin to quote from pointed paragraphs on all subjects, as one would be tempted to quote pages, but these seem to long to get to THE MIRROR readers: "If a man is only a little lower than the angels, the angels should reform." "Almost anything can be preserved in alcohol except health, happiness and money." "The tombstone is about the only thing that can stand upright and lie on its face at the same time." "Hamlet's costume should be all in one piece, for he says, 'I know not seams.'" "The characters in nearly every new drama are merely old friends with new phrases."

—

"May Irwin's Home Cooking," published by the Frederick A. Stokes Company, is a novel cook book. Each recipe occupies a part of a page of heavily glossed paper and has beneath it a clever sketch by Francis Brook Farley—a sort of aid to digestion, as it were. The recipes, of which there are nearly 150, have been tried and proved by so good a judge as the smiling May Irwin herself, and embrace a range extending from creamed ham and poached eggs to a plum pudding and whiskey cocktail. Many famous chefs besides the actress, in New York and elsewhere, have contributed to the collection. The book has for a frontispiece a portrait of the actress-authoress, and is beautifully bound and printed. It is a gem for the housewife.

Everybody's for January has a well edited and illustrated monthly review of the stage, with portraits of George Grossmith, Jr., James Blakeley, Fred Wright, Jr., David Warfield, Marie Dressler, E. H. Sothern, Julia Marlowe, Lillian Russell, Paula Desmond, W. C. Schrode, Rogers Brothers, Madame Schumann-Heink, Edward Terry, and Frederick Burton.

The Metropolitan Magazine for January has a clever monologue by E. H. Sothern, an article by Gustave Kobbé on "Manager and Prima Donna," and a typically written review of the year by James Huneker. There are many photographic reproductions of Mrs. Campbell, Catherine Moore, Fola La Follette, Ethel Barrymore, Genevieve Finley, Hilda Spong, Madame Kirby Lunn, Mrs. Bloodgood, Christie McDonald, Madame Réjane, Mrs. Leslie Carter, Lillian Russell, Edna May, Julie Opp, Margaret Anglin, Lily Hanbury, Joseph Jefferson and many prima donnas.

The January *Argosy* and the *All-Story Magazine* contain, respectively, the start of a serial by Frederick R. Burton, of Yonkers, entitled "When the Show Failed," and a short story by Channing Pollock, "Fate's Decree and Another Kind." The dramatic rights of the latter were purchased from Mr. Pollock before publication.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

C. W. T., Cincinnati, O.: Percy Williams may be addressed either at the Circle Theatre, New York, or the Orpheum Theatre, Brooklyn, N. Y.

J. F. WILSON: Alice Kauser, at the Empire Theatre Building, or Frank McKee can give the desired information and rights.

P. F. C., JR., Cleveland, O.: E. J. Ernst was out with A Modern Viking until it closed. A letter in care of THE MIRROR will reach him.

A CONSTANT READER, New York city: The part in The Runaways is called Dorothy Maynard, and is played by Sallie Randall.

N. F., New York: No record of either of the names mentioned can be found. Was there not some other spelling or name used?

C. A. H., Philadelphia: Madge Lessing is in London. She has not announced the date of her return.

J. M. S., Detroit, Mich.: Paul C. Ward might perhaps be reached care of MIRROR post office.

L. R. (no address): 1. Margaret Kirker is a member of Proctor's Stock company. 2. The holder of the office changes so often the best way is to write the manager.

KATIE, New Orleans, La.: 1. The original Lutie Plummer in New York was Guelma L. Baker. 2. The original Alan of Babes in Toyland was William Norris and Jane was Mabel Barrison.

A. J. K., Chicago: There was a company touring in 1902 playing The Climbers under the management of Amelia Bingham, in which she did not appear.

E. E. W., Memphis, Tenn.: 1. Edward Morgan played the leading role in The Christian company touring the Southern States in 1900-1901. 2. Howard Gould played the leading role in The Prisoner of Zenda for two seasons, 1900-1901.

W. G. S., St. Paul, Minn.: 1. There is a firm doing business under the name of Sarony who have all the old negatives and sell pictures of famous artists. 2. A letter addressed care of THE MIRROR is pretty sure to reach any member of the profession.

C. B. M., Fremont, Neb.: Margaret Mather was born near Toronto, Can., Oct. 21, 1859, and died in April, 1898, in Charlestown, W. Va. 2. July 26, 1892, she was married (her second) to Gustave Pabst, from whom she was divorced Oct. 9, 1896. She did not marry again.

C. E. S., Chicago: The theatrical field in London seems to be pretty well filled just now. It might be well for you to write to London managers—Beerbohm Tree, His Majesty's Theatre, or Arthur Bourchier, the Garrick. You can get through any newsdealer the London *Era*.

MRS. J. V., Jersey City: 1. It is advisable for you to write to the persons you mention care of THE DRAMATIC MIRROR. 2. There is no company out this season with The Man Who Dared. Howard Hall, the author, was out with it himself last season.

A READER: 1. Harry Mestayer made his first stage appearance as Hon. Teddy Lincoln in Mr. Potter of Texas in 1892. 2. Arnold Daly made his first appearance about ten years ago as low comedian in a Brooklyn stock company. 3. You might address Bernard Shaw, care of Brentano, New York, who is his publisher.

A READER, Milwaukee, Wis.: 1. Robert L. Simpson was the prompter at the opening of Booth's Theatre on Sept. 1, 1873, and was a member of the company for some time, playing small parts. 2. John Sainpolis is now a member of the Belasco Theatre Stock company, Los Angeles, Cal.

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JACK AND THE BEANSTALK, a three-act comedietta. By Clara Rockwell.

LA FAYETTE. By [De Benneville] Randolph Keim. An epic drama of the French Alliance.

LEAH KLESCHNA, a play in five acts. By C. M. S. McLellan.

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LORA, a play in four acts. By Edmund Russell and Mrs. Edmund Nash Morgan.

LOVE FOR LOVE, a society drama in four acts. By John Ernest McCann.

MA'AMSELL LOU-LOU. By Helen Bagg.

THE MARQUIS, a drama in four acts. By Col. Francis L. O'Reilly; dramatized from Charles Garvice's The Marquis.

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THE PEACEMAKER, a play in one act. By Derby Brown.

A ROMANCE OF SUNNY SLOPE FARM, a romantic drama in five acts. By L. W. Holcombe.

A SILENT WITNESS, a drama in four acts. By Henry Graham Ashmead.

STRANGER AT THE GATE, an original American play in four acts. By Frank D. Skiff.

STRAYED OR STOLEN. By Sallie Williams Holcombe.

THE TRAVELING MAN, a play in four acts. By Collarbox (B. H. Standish).

WASHINGTON; or, The Price of Liberty, a drama in four acts and a prologue. By Raphael Jungmann.

WILLIE LIVE AROUND THE WORLD; or Fighting for Friends. By Charles E. Blaney.

WINNING HIM BACK. By Joseph Trant and Carolyn Lowrey.

WOODBARROW FARM. By Jerome K. Jerome. Copyrighted by Samuel French.

LETTER TO THE EDITOR.

The Late L. Clark Davis.

SPRINGBROOK, Dec. 16, 1904.

To the Editor of The Dramatic Mirror:

SIR.—By the death of L. Clark Davis, editor in chief of the Philadelphia *Public Ledger* and President of the Board of Managers of the Edwin Forrest Home, we have lost a dear and valued friend. Mr. Davis always took an active interest in the Home and its people, frequently coming out to dine with them on Saturday, his day of rest after a busy week. He was very fond of the play and players, had an unusually fine theatrical library—prints, photographs, autographs, etc.—as he told me personally that before his connection with the *Ledger* he had gathered material and data for a history of the stage in America, but with his active duties on the *Ledger* abandoned it. His great collection, however, was kept intact. He was the boon fishing companion of ex-President Grover Cleveland and Joseph Jefferson. The papers are filled with tributes to his many noble qualities of head and heart. Cordially, CHARLES J. FIFFE.

THE USHER

From various articles in Washington newspapers it is gathered that there have been attempts, more or less veiled and characteristic, to prevent David Belasco's occupation of Convention Hall with his production for Mrs. Carter. Apropos of this the Washington *Times*, in an editorial paragraph on Dec. 16, remarked:

The Theatrical Trust must not attempt to foreclose any mortgage on the District of Columbia.

As THE MIRROR suggested some weeks ago, circumstances have led to an illustration at the seat of government of the oppressive powers exercised by the Trust, and no better place could have been selected for such an illustration.

The temper of national officials at this time seems to invoke and spur inquiry, official and other, as to all Trusts and the methods of their operation for restricted benefits and against the public.

No one can doubt the good results of the work of the people's concerts given under the auspices of the People's Symphony Society and the People's Symphony Auxiliary Club for the pleasure and education in music of the thousands of persons on the East Side and elsewhere that otherwise would have to do without this emotional luxury.

The organization has outgrown the Cooper Union precincts, and for some time at intervals has given concerts in Carnegie Lyceum. The patrons of this institution that occasionally visit these concerts should find in a study of the audiences they attract full reward for interest taken in the movement. F. X Arens, the conductor of the enterprise, says:

At our last chamber concert Cooper Union Hall was nearly as crowded as at our symphony concerts formerly held there, the extreme sides only being vacant. The enthusiasm was equal to that displayed at the symphony concerts and shows a gratifying growth of musical appreciation on the part of our audience. At the last symphony concert more than 300 persons were turned away, by actual count. The majority of them came with their identification cards, proving that they were either wage earners or students.

In this connection I wish to say that the difference in appearance of our audience at Carnegie Hall as compared with that of Cooper Union is due to several causes. For the first time in our history we sent tickets to all our patrons, who either made use of them, coming well dressed, or did not appear, thus causing vacant seats. Again, we have many more students than ever before, as is conclusively shown by the great number of identification cards that have been presented, signed by the secretaries of Columbia College the City College, various music schools, the Teachers' College, Barnard College, the New York College, the New York University, etc.

Again, if the 800 of the poorer classes, paying only 5 cents per season ticket, and who occupy the gallery, could be distributed in the main hall, the majority of the faces could be recognized. It has been observed that even our regular Cooper Union audience comes to Carnegie Hall much better dressed. Apparently these earnest people put on the best attire they have, owing, no doubt, to the fact that for the first time in their lives they can sit in boxes and occupy orchestra chairs. It is, therefore, safe to assume that with very few exceptions we practically reach the same people as before, and that in addition they, and a thousand new ones, could hear the master works of music under far more favorable conditions, while at Cooper Union those sitting behind the drums got, at best, only a distorted impression of the music presented.

The Pittsburgh *Gazette* now regularly prints in juxtaposition the theatrical programmes in that city week by week and those of corresponding weeks five and ten years ago, to illustrate the blight that has fallen on the theatre through the operations of the Theatrical Trust.

The *Gazette*, except on rare occasions, now seems to find that the best entertainment offered in that city is furnished by a local stock company, which appears in good plays. Its writer says:

I am glad to be able to speak with positive hopefulness of the stock company's offerings. In the decline in both the opportunities for consistent meritorious attractions in Pittsburgh and the lack of artistic intelligence in the selection and production of many we do get I have, since the beginning of the present season, once or twice suggested the possibility of the stock company filling at least a part of the need suffered through the non-competition forced upon us by the avarice of the Syndicate.

Arthur Wing Pinero set about to discipline the public with his wretched piece called A Wife Without a Smile, and, as sometimes happens, is himself subjected to discipline.

The fate of that peculiar farce in London, where the spirits of the commercial theatre thought it would "make money," was reasonably sudden and clearly deserved. Its "run" was the shortest among Pinero productions.

The brazen original announcement of the manager here who reproduces the plays of Pinero and other foreign authors on contracts made before they are written to the effect that A Wife Without a Smile would be put forward here exactly as it was done in London, with all the gyrations of the erotic doll, was no doubt made on the theory that the piece was a "money winner." Its quick decline in London, of course, called for some sort of an apology before it was introduced to this public, and the apology took the form of a play without the nasty mechanism itself, but with at least as much of suggestion because of its omission.

The London fate of A Wife Without a Smile was duplicated here, with the difference that here it the sooner overtook this unhappy and disgraceful effort of a disgruntled author.

The most remarkable thing, however, about the quick taking off of this piece—it will be performed for the last time on Dec. 31—is the authorized statement of its American manager that he discontinues it as "a sacrifice to moral sense"!

The most amusing thing about the recent organization in Paris of a trades union of ballet dancers, under the protection of the Bourse du Travail—which probably is equivalent to what is known here as the Federation of Labor—is the witty designation by Paris journalists of the inspecting members of the union as "dancing delegates."

THE GIRAUDET LECTURES.

The last lectures of the series upon the "System of Delsarte," by M. Alfred Giraudet, were given Saturday afternoon, Dec. 17, and Monday evening, the 19th, in Carnegie Lyceum.

The fourth and last lecture was entitled "*La Physionomie et La Geste*," and surely M. Giraudet had to be seen to be appreciated. Remarkable mobility of facial expression has marked these conferences from the first appearance of M. Giraudet. The charts displayed were unique and the entertainment feature of the programme much enjoyed. The lecture of Saturday was about vocal style and expression in speech. Pronunciation should be studied for homogeneity of the vowels and strength of the consonants. This was illustrated by examples of vocal shading in rhythm, melody and harmony. He said: "Technique alone, without genius of expression, will not make an artist." After explaining the elation of the substantive in speech to the accompanying gesture, M. Giraudet explained the various steps from the technical to expressive art.

Two fables of Fontaine were recited at the close: "*Le chat, la belette et le petit lapin*," and "*Le Mennier, son fils et l'ane*."

WHY NOT A CHILDREN'S REFUGE?

Unable to resist the temptation to ask for alms in the entrance to the Waldorf-Astoria, where an attendant had allowed him to stand to get warm, Carlos Buckner, the fifteen-year-old son of Louise Quinton, who died last Spring in St. Louis, was taken to the West Thirtieth Street Station Dec. 22. The boy was emaciated, hungry and cold. He wore no overcoat, and his only underclothing was a thin gauze undershirt. He has not been long out of the hospital. The boy said that when his mother died she was the leading woman of The Fatal Wedding company and had remitted money regularly to New York to pay for his board and schooling. He said he got along all right in the Summer by selling newspapers, but he finally became ill and had to go to a hospital. He was discharged from the institution two months ago, with no means. He has been sleeping in hallways. He said his only relative is a sister, Marguerite, twelve years old, who has been with The Fatal Wedding company and is now with women of the company, who are taking care of her.

THE LEAGUE BAZAAR.

The annual bazaar of the Professional Woman's League was held in the Astor Gallery of the Waldorf-Astoria Hotel Dec. 15-17. Mrs. Edwin Arden, the President, was too ill to be present, and "Aunt Louisa" Eldridge cleverly managed the affair. Those having charge of the various booths were: Dolls, Mrs. C. J. H. Childs and Louisa Campbell Stern; candy, Mrs. John Glendinning; pillows, Mrs. George S. Studwell (here a bull terrier, donated by the Cedar Kennels, caused great amusement); gentlemen's, Aimee Abbott (to whom had been sent a handsome Rockwood vase by Mayor Fleichmann, of Cincinnati, and which netted a neat sum for the League); household, Mrs. Charles L. Pierce; fancy table, Rosa Rand; stationery, Mrs. Sol Smith; Art, Alice Campbell. Mrs. Dudley Phelps had charge of the sale of an automobile. The beautiful old pearl and diamond ring presented by Alice Maddock last year was allotted to Mrs. L. Mosheim. Ralph Delmore, as the most popular actor, won the gold studded cigarette case. Many things of value were closed out at auction.

IRISH PLAYS IN BOSTON.

Riders to the Sea, by J. M. Synge, and The Twisting of the Rope, by Dr. Douglas Hyde, described as two masterly dramatic studies of Irish life, were given their first performance in this country, under the auspices of the Committee on Drama and Music of the Twentieth Century Club of Boston on Dec. 13, at Jordan Hall, in Boston. The contrasting tragedy and comedy of the two plays were well brought out under the direction of Clayton D. Gilbert, by casts composed of his pupils, clever students for the professional stage. An interlude of ancient Irish folk melodies was an interesting feature.

The casts of the two plays were as follows: Riders to the Sea—Maurya, Miss Mann; Bartly, Mr. Byron; Cathleen, Miss Van Horn; Nora, Miss Latham.

In The Twisting of the Rope—Hanrahan, Mr. Reddie; Sheamus O'Heran, Mr. Fager; Maurya, Miss Nelson; Sheela, Miss Joslin; Oona, Miss Hastings.

EDWARD TERRY ARRIVES.

Edward Terry, who will present The House of Burnside and Sweet Lavender in this country, arrived on the *St. Paul* Dec. 18. He was accompanied by his wife, who was the widow of Sir Augustus Harris. Among the members of the Terry company on the *St. Paul* were Cynthia Brooks and Beatrice Terry, a niece of Ellen Terry. This is Mr. Terry's first visit to America. A tour of the large cities will follow his New York engagement at the Princess Theatre, which opened Dec. 26.

NOVELLI TIME CANCELED.

The time booked at the Lyric Theatre, beginning Jan. 9, for Novelli, has been canceled by Liebler and Company, owing to the inability of the Italian artist to get to this country in time, and to the fact that new scenery must be built for all his productions. The scenery he used in Italy was made of paper, and the fire laws would not permit its use in this country.

THE NEW LONDON COLISEUM.

In the London Coliseum the British metropolis now possesses one of the largest and most unique places of entertainment in the world. It is under the directing management of Oswald Stoll, who, by taking control of all the Moss theatres, is about to become the head of the largest variety combine in the world, with a capital of over £2,000,000.

Rome's Coliseum was the idea starting the new house, which is situated in St. Martin's Lane. It has frontages on no less than four streets, and occupies an area of nearly an acre. The exterior style of architecture is the Italian Renaissance. Above the large refreshment room, or roof garden, 100 feet long, with its domed roof of glass and iron, rises a large square tower, on the top of which is a large iron revolving globe about 12 feet in diameter, to which are attached large electric letters spelling the word "Coliseum."

The interior decorations are very beautiful, and carried out largely in Italian and Pompeian designs executed in alabaster and richly colored marbles. The constructive portions of the auditorium are mainly in alabaster. Rich mosaics inlay the ceiling and floors throughout the interior. The Coliseum is the only theatre in Europe which is provided with lifts to take the audience to the upper parts of the building.

The vast auditorium, over 100 feet wide and 107 feet deep, and which holds over 3,500 people, is divided into four distinct parts, or floors, and there is no pit or gallery. The orchestra will contain 40 performers, not including an orchestra of 50 choristers, who will join the orchestra at times, and who will be located in large chorus galleries at either end of the orchestra.

The color scheme selected for the furnishing throughout the interior is a bright red, and the vast stage curtain is of rich red tapestry and antique velvet.

The stage has an area of over 10,000 feet, which is over 100 feet square. The proscenium arch is no less than 55 feet wide, and is one of the largest openings of any theatre yet erected. An inner additional proscenium is provided, reducing the opening some ten feet in width and hight, so that a single artist performing will not appear lost in the surrounding vastness. The whole structure is fireproof. The vast building can be cleared in three minutes.

There are three revolving rings, or stages, weighing 160 tons, inclusive of the weight of the steel underframes carrying them. There will be 30 electric motors at work in the building. There are 12 miles of cable in connection with the various circuits on the stage. In conjunction with the revolving stages, eight panoramas and a cyclorama have been installed, also a panorama capable of carrying people, built scenery, properties, etc., which is capable of producing marvelous spectacular effects. The scenery will be hoisted by compound electric driven winches, which is a new departure in England.

In electric lighting arrangements, the illuminating power on the Coliseum stage is equal to about 6000 eight candle-power incandescent lamps, and the auditorium has upwards of 2000 similar lamps.

For these items in the description of a wonderful playhouse, never before published, THE MIRROR'S London correspondent is indebted to the courtesy of Mr. Marshall Moore, the manager, and Mr. Thomas Coates, the Coliseum press representative.

DEATH OF MRS. GLENDINNING.

Mrs. John Glendinning, known to the stage for many seasons as Clara Braithwaite, died at her home, No. 1210 Fifth Avenue, on Dec. 22, of acute pleurisy. John Glendinning, her husband, was playing his part in the support of Henry Miller in Joseph Entangled at the Harlem Opera House when the news of his wife's death reached him.

Mrs. Glendinning was fifty years old and was born in London. She was a granddaughter of Braithwaite, the celebrated London engineer. She studied for the stage under the famous Madame Sterling, and made her first appearance at the old Opera Comique in London in The Chimes of Normandy.

She first met her husband over twenty-one years ago when she was playing Di Vernon in Rob Roy, in Walter Bentley's company, in Belfast, Ireland. After their marriage the couple starred through England in various plays.

They came to America in 1890, and Mrs. Glendinning made her first appearance in New York in Hall Caine's play, The Good Old Times. Later she supported Olga Nethersole. She was particularly good in parts of an emotional character. For some years past she had been identified as a character actress in the companies of Charles Frohman and other managers.

For the last two seasons she had been in Annie Russell's company, in the parts usually played by Mrs. Gilbert. She was engaged to understudy the late Mrs. G. H. Gilbert in the part of Granny.

Until about three weeks ago Mrs. Glendinning was playing with Edna May in The School Girl, in the part of Marianne, the nurse. She was a member of the Executive Committee of the Professional Woman's League, and was noted for her remarkable personal resemblance to Mrs. Kendal. She is survived also by a son, Emmett J., who is a member of Mrs. Patrick Campbell's company, and a seventeen year old daughter, Jessie, who resides at home with her father.

MAJESTIC MUSICAL FOUR.

The first page of this week's MIRROR contains the pictures of William F. Collins, Frank E. and Wallace L. Terrill, and Herbert A. Simon, who comprise the Majestic Musical Four, one of the most prominent headline acts at present in vaudeville. The organization was formed in 1902, and while the act is comparatively new in the field, the members have individually had many years of experience in musical comedy, minstrelsy and vaudeville, which experience has helped them to acquire the versatility and cleverness now so apparent in their work. In their offering much attention has been paid to the comedy, which is of a refined character, but is not made a prominent feature of the act. The organization has received much praise from managers, press and public for clever rendition of high class compositions. This fact, coupled with the neat dressing of the specialty, has caused them to be made a feature of the bill in nearly every house they have played. The act is now considered one of the leaders among the big musical turns in vaudeville. Last week they played at Proctor's Twenty-third Street Theatre, and this week they are appearing at the Empire, Hoboken.

MICHIGAN MANAGERS.

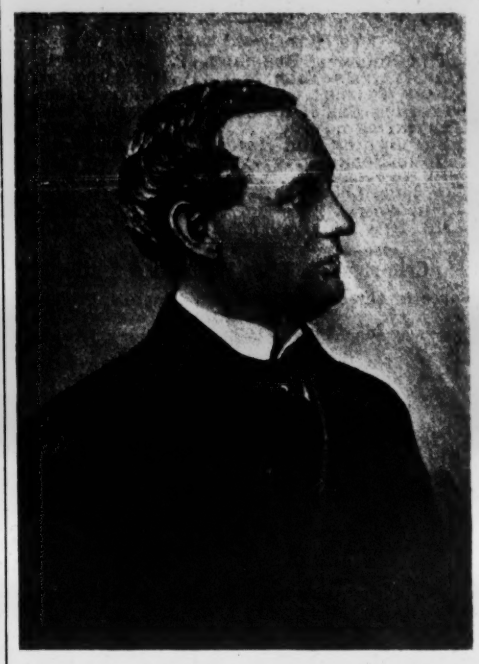
At a meeting of the theatre managers of Michigan, held at Saginaw on Nov. 29, at which fifteen managers from the prominent cities of the State were present, an association was formed, to be known as the Michigan Theatre Managers' Association. The following officers were elected: President, Fred Felton, of Benton Harbor; vice-president, W. J. Daunt, of Bay City; secretary, L. T. Bennett, of Port Huron; treasurer, C. E. Russell, of Cadillac. Another meeting will be held in the near future, when it is expected every theatre manager from any city of importance will become a member of the association.

TRIED TO KILL ACTRESS.

M. Norma Clarke, an actress with the Alvin stock company in Pittsburgh, had a narrow escape from death there on Dec. 18. I. Edward King, of 412 Hanover street, Baltimore, tried to shoot her in the parlor of the Bachelor Hotel.

He was prevented by officers that Miss Clarke had telephoned for, who had to beat King with hand billies as he pulled his revolver. King claimed that Miss Clarke was his wife, and deserted him. Miss Clarke says she is the wife of Fred Stickney, of New York.

PERSONAL



SAVAGE.—Portraits of Henry W. Savage, whose success as a manager has been phenomenal, are rare. The one above is a capital likeness of this exceptionally clever and many-sided man.

CARYLL.—Ivan Caryll, who wrote The Duchess of Dantzig and the Earl and the Girl, arrived with Mrs. Caryll on the *Baltic* Dec. 23. The Duchess of Dantzig is to be put on at Daly's Jan. 16.

WILLARD.—E. S. Willard will open in New York city at the Knickerbocker Theatre, Jan. 23. The play, Lucky Durham, was written by the late Wilson Barrett.

WALSH.—Blanche Walsh is to play her annual engagement in New York in the Herald Square Theatre, beginning Jan. 30. She has a new play by Clyde Fitch, entitled The Woman in the Case, dealing with New York society.

MELBA.—Madame Melba, who is suffering with bronchitis, is recovering. She is much fatigued as a result of her concert tour. She hopes to be well enough by the end of this week to fulfil the the balance of her engagement at the Metropolitan Opera House.

POTTER.—Mrs. James Brown Potter received an exquisite brooch of pearls with the royal crown in red enamel from King Edward and Queen Alexandra, who were present at the Savoy Theatre on Dec. 17 to witness her performance as Columbine in I Pagliacci. The gift was accompanied by a letter saying that their Majesties were charmed with Mrs. Potter's acting in A Man's Shadow at Windsor a few weeks ago.

BATES.—During the recent visit of Blanche Bates to Salt Lake City the Belasco star was the guest of honor at several functions planned by Salt Lake society. Mrs. J. R. Walker gave a luncheon Tuesday noon for Miss Bates and Brigadier-General Baldwin, and on Wednesday, following the matinee, an early dinner was given by Mrs. Samuel Newhouse. Miss Bates is an old Salt Lake favorite, having played her first season there with the Frawley company in 1895.

PAUL.—A complimentary dinner was given last week to Howard Paul by Samuel Clover, the editor of the Los Angeles *Daily Express*, at the California Club of that city. The *menu* was mainly composed of dishes peculiar to the West and Southwest of the United States.

CALVÉ.—Emma Calvé had to dispense with her farewell concert, which was to have been given at the Conservatoire in Vienna a couple of weeks ago, on account of an accident. Madame Calvé slipped and fell on the marble staircase at her hotel, rendering her unconscious. She was not seriously injured, but the doctors had to work over her several hours before she recovered her senses.

MCLELLAN.—C. M. S. McLellan, author of Mrs. Fiske's play, Leah Kleschna, sailed for London Dec. 17. He is a New Yorker, but he makes his home in London.

MCCARREY.—James Sarsfield McCarrey, a resident of Montreal, who has made a close study of the "habitant" dialect, made his debut in his native city on Dec. 12, before a large and select audience, giving a programme that included several of the best known poems of Dr. William Henry Drummond, who has written so charmingly of the Canadian farmer-folk.

GRIFFITH.—The John Griffith company at the conclusion of the third act of Macbeth at the Clarksdale Theatre, Clarksdale, Miss., Dec. 17, commemorated the thirty-sixth anniversary of the birthday of Mr. Griffith by presenting him with a handsome gold headed cane, the gift of the gentlemen of the company, and a diamond scarf pin, the offering of the ladies. Mr. Griffith expressed his thanks and appreciation in a short speech to the members of the company, adding a few appropriate words to the audience, who seemed to thoroughly enter into and enjoy the occasion.

ALLEN.—C. Leslie Allen returned home early last week to rest and get over a light attack of the grip that he might be in the best form for Monday's production with his daughter, Viola Allen, in The Winter's Tale.

FROTHINGHAM.—George Frothingham was to have appeared with Lillian Russell in Lady Teazle as Oliver Surface, but an attack of influenza has obliged him to give way to Clarence Handysides.

AT THE THEATRES

To be reviewed next week:

THE HOUSE OF BURNSIDE.....Princess.
A WINTER'S TALE.....Knickerbocker.
LADY TEAZLE.....Casino.
COMMON SENSE BRACKET.Fourteenth Street.
FATINITZA.....Broadway.
SHADOWS ON THE HEARTH.....American.
HOME FOLKS.....New York.
IN NEWPORT.....Liberty.
COHEN'S LUCK.....Metropolis.
THE WOMAN WHO DID.....Star.
ME, HIM AND I.....West End.

Criterion—A Wife Without a Smile.

Farce in three acts, by A. W. Pinero. Produced Dec. 19.

Seymour Rippingill.....Ernest Lawford
Haynes Webbmarsh.....Frank Worthing
Vivian Trood.....Frank Atherley
John Pullinger.....J. H. Barnes
Foley.....Louis R. Grisel
Mrs. Rippingill.....Margaret Illington
Mrs. Webbmarsh.....Esther Tittell
Mrs. Lovette.....Elsie De Wolfe
Bates.....Florence Wilkinson

Some few weeks ago there was produced in London a so-called play by a clever writer who, in a moment of pique, because his two latest writings, the most morbidly putrescent in suggestiveness he had yet turned out, had been left to rot alone by the people who much preferred the light and laughter of the music halls to the stench of the stuff he had given them. He was trying to be strong, and had no moral force to nerve his power.

Ibsen is great, because his big heart bleeds for the woes humanity brings on itself. Jones is great because he has the stiff backbone of a moral purpose to keep him erect in his fight upward for brotherhood's sake. Pinero and a dozen others think they can become strong if they handle the strong problems, but their strength is only the strength of stench. They are but unformed children playing with filth, not scientists examining it under a microscope to find a cure for the ills its germs inflict. A jelly fish cannot walk erect like a man, for it was not created with a stiff spinal column or in God's own image. This superficial playing with deep problems would be laughable if it were not so pitiful and so polluting to the air of heaven.

There have been many such imitators on this side, and their imitations have only rung falsely and died quickly. Names would be unkind. Those things done just for the sake of mud and blood live only their jelly-fish day and are gladly forgot. Human nature is naturally clean.

In this latest attempt to be a mountain, this Pinero mole hill gave birth to an abortion which was not even a mouse. It was all centered about a filthy idea borrowed from the low dive exhibits of many unclean and unlighted streets. Such an imitator could not be original even in the way he smutted his farce. The English critics told the truth about its low vulgarity, but thought it would have a run and make money. They might have known that art of this kind is like the mule—it is without pride of ancestry or hope of posterity.

In the American wigwams of the Big Faces, those half-civilized chiefs of the Big Club tribe, is one called Big Wind. As soon as he smelled the "filthy lucre" from afar, he filled all ears with his war whoop, and pompously announced that this piece of strong venison would be hung up for the delectation of his kind, and in all its original putridity. He formerly purveyed the rotten meats of French farce until the people were driven from his shops by the stench, then he as pompously proclaimed a change of heart. When the runners gave the news that the heralds had been mistaken, and not even the English could endure this stink in their nostrils, he craftily professed another change of heart and warwhooped that he would exhibit the beast, but safely tied, snout and hoof. He would not let it move an inch! Those who could imagine it was lewd must have evil minds, for, behold! it is only like the living thing of filth! It never moves!

There is no good served by describing the nasty thing again. It has had far more space than it deserves, for it is exhibited for no good end. If its showman meant what he professed in morality, he would never have exhibited this play to public view.

It was instructive to stop in later in the week and note its reception. The play was played half-heartedly, as if the actors were ashamed of their mean job and the kind they were exhibiting to. Their unpleasant task cannot endure long, for it must soon pass to the oblivion it merits. The lower floor was only half-filled with those who had been bribed by passes to fill seats, those who had to be there, and a few who had paid. These were the heavy-lidded, coarse-jowled, gum-chewing class, so stewed in the stench of their own vulgarity nothing but something more vulgar could thrill through their filth-saturated brains. (Thanks be, this is a small paying public.) One sore-faced, thick-lipped individual slouched in the gallery, alone, above the heap of human refuse who were ruminating their gum before this feast of the suggestive, joying to let their coarse fancies imagine that the mechanical doll was really moving, instead of being tied snout and hoof.

Princess—Mantell as Richelieu.

For the third and final week of his New York engagement at the Princess Theatre, Mr. Mantell revived Sir Bulwer Lytton's drama, Richelieu, with the following cast:

Cardinal Richelieu.....Robert B. Mantell
Louis XIII.....William Hunt
Gaston, Duke of Orleans.....John C. Connery
Baradas.....Warren Conlin
Adrian De Mauprat.....W. H. Montgomery
De Beringhan.....Frederick Forrest
Joseph.....Carl Ahrendt
Hugret.....David R. Young
Francois.....Harry Keefer
Clermont.....H. Mott
Captain of the Guards.....Harry Howard
First Secretary.....Walter Stearns
Second Secretary.....Harry Kerns
Marion De Lorme.....Lillian Kingsbury
Julie De Mortimer.....Marie Booth Russell

Since its production by Edwin Forrest at the Park Theatre, Jan. 7, 1840, this play has been a favorite with the public and their favorites, but for many years to come the name of Edwin Booth will be most closely associated with what was one of his best-liked parts. This fine old school of work and tradition can be studied in the excellent interpretation of Mr. Mantell, who uses a form of the play in which there are many wise cuts and condensations.

The role of this great Cardinal gives full scope to a wide range of emotions and is never monotonous because the strongly contrasted situations follow so rapidly in what is now considered melodramatic construction, as the pot development predominates over development from character. Mr. Mantell looked the part in a most artistic make-up that must have been a surprise to those who only knew his very deeply dyed Moor. His work was marred by too sharp transitions—one moment he could toss back a heavy carbine, and the next he fainted at the effort to lift the sword, and the over use of the old school's favorite aspirate and whisper, which was too inaudible among the modern cable cars of Broadway, yet he played with such sustained dignity and keen intelligence in the widely varying readings that the evening was a rare treat to the admirers of the classics.

The power of that mind which made a King a toy was shown finely in the strong scenes which lead up to an end with the famous climax of "the curse of Rome." There was no ranting here or elsewhere to mar the characterization, as is too often the case, and the whole was satisfying and impressive in its sincerity. Would that as much could be said by the truthful reviewer of the supporting company.

The fair-sized audience expressed its approval by enthusiastic curtain calls for Mr. Mantell and Miss Russell, who pleased with the sweetness and tenderness of her Julie, and certainly looked the lovable woman with her Elliot type of beauty.

Irving Place—Sodom's End.

Drama in five acts by Hermann Sudermann. Revived Dec. 19.

Jacques Baresinowski.....Heinrich Habrich
Adah.....Margarethe Ruhmkorf
Kitty Tattenberg.....Hedwig v. Ostermann
Dr. Weise.....August Meyer-Eigen
Drobisch.....Hermann Gerold
Betty Schonlein.....Lina Hanseler
Else Meyer.....Bertha Stadtler
Siegfried Meyer.....Eugen Hohenwarth
Dr. Bruno Susskind.....Fritz Kleinke
Professor Riemann.....Otto Meyer
Janikow.....Franz Kierschner
Marie.....Georgine v. J. Neuendorff
Willy Janikow.....Harry Walden
Kramer.....Max Freiburg
Klarchen Frohlich.....Margarethe Russ
Rosa.....Martha Wilhelmi
Minna.....Rosa Rosee

Sudermann's gruesome Sodom's End fared well last week at the hands of the Irving Place company. This drama, wherein horror follows horror, lends itself, *par excellence*, to naturalistic acting, and it is in this respect that the late performances are worthy of note. Margarethe Russ's Klärchen was absolutely true to nature and deserves to rank with Hedwig von Ostermann's Käthie in Old Heidelberg. Miss Russ denoted the girl's shyness, her ingenuousness, her maidenly modesty and, above all, her dawning knowledge of evil as she lies in Willy's arms, his lecherous kiss warm on her lips, with unerring skill. It is not surprising that her audience paid her the tribute of heartfelt sympathy and even of tears. Harry Walden gave a masterly performance of Willy, whom he showed as a weak, rather than a vicious, man. The gradual going to pieces of this moral weakling and the increasing demands of the voice of conscience were painted with the strongest colors. So graphically was the man's downfall depicted that at times one involuntarily shuddered at the horror of it. Margarethe Rühmkorf played the part of the siren Adah with full comprehension of its requirements. Hedwig von Ostermann was a charming Kitty. Max Freiburg as Kramer did very well indeed. Both he and Otto Meyer, the Riemann, were impressive by reason of their sincerity. Franz Kierschner's Janikow was a capital piece of character work.

THE SUNKEN BELL.

Fairy-drama in five acts by Gerhart Hauptmann. Revised Dec. 22.

Heinrich.....Paul Hagemann
Magda.....Margarethe Ruhmkorf
Their Children.....{ Clara Kost / Olga Bodenhausen
The Pastor.....Otto Meyer
The Schoolmaster.....Hermann Gerold
The Barber.....Willy Frey
A Neighbor.....Marie v. Wegern
The Witch.....Elisabeth Ariaans
Rautendelein.....Hedwig v. Ostermann
Nickelmann.....Heinrich Marlow
A Faun.....August Meyer-Eigen
First elf.....Magda Normann
Second elf.....Felizitas Rudiger
Third elf.....Rose Rosee
Fourth elf.....Hilda Braun

Hauptmann's pretty fairy-drama, The Sunken Bell, which had not been seen here in German since Agnes Sorma's last engagement, was revived for two performances at the Irving Place Theatre on Thursday and Friday nights of the week just past. The jump from Sodom's End to the poetical drama was a big one, but it was bravely made, and a considerable measure of success was achieved by the versatile members of Herr Conried's organization. The acting was always creditable, and, in one instance, extremely good. Paul Hagemann's Heinrich was a well rounded piece of work. He read his lines well, with entire comprehension of their poetical values, and infused them with a subtle atmosphere of romance. Hedwig von Ostermann looked the part of Rautendelein, but her acting was uneven. In certain scenes, particularly the one in which she comes to Heinrich's cottage to nurse him, she was admirable. But almost always she suggested too little the sprite, unversed in the ways of man, and too much the sophisticated worldling with her coquettish airs. Heinrich Marlow's Nickelmann stood out as the best performance in the entire company. It was not only relatively good, but it can be said truly that it is impossible to conceive of a better portrayal of the hoary old genius of the well than this. August Meyer-Eigen was satisfactory as the faun. Margarethe Rühmkorf's Magda was excellent. Capital bits were done by Otto Meyer as the pastor and Willy Frey as the barber. The play was well mounted.

Shakespeare- Dickens for Charity.

At the Carnegie Lyceum, Dec. 17, was given a benefit performance for the benefit of the Little Mothers' Aid Association and the Pascal Institute. The first selection was a condensed scene from The Merchant of Venice, arranged for David B. Gally and with the following cast:

Shylock.....David B. Gally
Bassanio.....George Wright, Jr.
Antonio.....John De Persia
Nerissa.....Adelaide Hayden
Portia.....Isabelle Rea

DANCERS AND COURTIERS.

Flo Arnold. Mildred Hale.
Catherine Day. Florence Rigger.
Bessie Willard. May Doyle.

There was only one scene given, and with the idea of presenting David B. Gully in Shylock. He is too old to be forgiven his childishnesses in make-up and utter misinterpretation, and too young and childish to be analyzed seriously. The rest of the cast were children and of course childish.

The second part of the programme was an arrangement of David Copperfield by Alexander Hume Ford, in what was really six scenes, three each being allotted to the time of the story dealing with his childhood (at ten), the others to that of his manhood. The characters were taken by the following:

IN THE PROLOGUE.

David Copperfield.....Master George Clark
Agnes.....Edwina L. Paul
Little Em'ly.....Berri Morse
Ham Peggotty.....Edward Gaylord
Steerforth.....Harold de Polo
Traddles.....Freddie Sibell
Betsy Trotwood.....May N. Drew
Wilkins Micawber.....Dudley Farnworth
Mrs. Micawber.....Mae Harris
Jane Murdstone.....Frances O. Oliffe
Mrs. Markleham.....Mrs. Logan Paul
Annie Markleham.....Eileen Goodwin
Mrs. Copperfield.....Lilliam Purnhaven
Uriah Heep.....Dell Knott
Dr. Strong.....Herman Rose
Mr. Dick.....Franc V. Le Mone
Barkis.....W. Winship Fink
A. Bailiff.....Lansing Bessell
Jack Maldon.....Harry Mendelssohn
Mr. Peggotty.....Louis Mountjoy
Mr. Murdstone.....George Edwards

IN THE PLAY.

Wilkins Micawber.....Dudley Farnworth
Mrs. Micawber.....Mae Harris
Betsy Trotwood.....May N. Drew
Mrs. Steerforth.....Mrs. Logan Paul
Rose Dartle.....Florence G. Ruthvin
Dora Spenlow.....Adelaide Byrd
Agnes.....Kathryn Reed
Little Em'ly.....Jeanette Alexander
James Steerforth.....Franc V. Le Mone
Mr. Peggotty.....Louis Mountjoy
Ham Peggotty.....Harry Mendelssohn
Uriah Heep.....Dell Knott
Dr. Strong.....Herman Rose
A waiter.....Harold de Polo
Latimer.....Harry Mathews
David Copperfield.....George E. Clancy

The actors were evidently so hampered by the undramatic form of the story, inadequate rehearsals and scenery, it is kindest to say "it was for charity," and draw the veil.

New Star—Uncle Tom's Cabin.

Uncle Tom's Cabin, perennially attractive, with its touches of nature that makes the hearts in orchestra and gallery alike respond in sympathy, reigned at the New Star Theatre last week.

The well-known Al. W. Martin's company, which, according to the playbills, gives "the world's greatest production of Uncle Tom," drew a house largely made up of wildly enthusiastic gallery patrons on Monday night.

Frank Leo in physique and make-up was the typical Uncle Tom and played the part quietly but effectively. But of course Uncle Tom always has to divide the honors with Little Eva, while Topsy grins wickedly and appropriates a large share of the balance. In this case Eva, played sweetly by little Elsie Dohlman, who was especially pathetic in her death scene in the third act, had an unusually gingery and wicked contrast in the Topsy of Kittie Morgan. Eliza, who was Clara Melbourne, crossed the same familiar wiggling blocks of manufactured ice, and did that rather better than she did anything else. Harry Lamack as Simon Legree was satisfactory enough to make the house hiss his meanness audibly while he lived and applaud roundly when he was finally shot down by Lawyer Marks, played with a fair degree of comedy by W. H. Davidson. There were few others to single out for applause from the large cast. The third act, in which occurs the death of little Eva at the home of St. Clair, which, by the way, was a most beautiful setting, was simply and earnestly played and the most satisfying scene of the evening.

The stage settings showing Jackson Square, New Orleans, and a Southern plantation by moonlight were particularly true and effective. The Jubilee Singers sang fairly well, but in dancing their feet lacked the nimbleness of the average Southern negro. The piece is staged with all the accessories of bloodhounds, plantation songs and cake-walks, and ends with a most gorgeous transformation scene.

Fourteenth Street—Tom Moore.

Andrew Mack, for the final week of his engagement, revived Theodore Burt Sayre's four-act comedy, Tom Moore, which was originally done here about two years ago. Mr. Mack once more impersonated the jovial, rollicking, devil-may-care Irish poet, and carried the sympathies of his audience through all his trials and tribulations until his final triumph, when his enemies are squelched and he wins the girl of his heart. The supporting company was excellent in every way, though there were one or two awkward pauses, when the prompter's voice was painfully audible. Eddie Heron repeated his clever performance of Buster, the servant, and his cockney dialect fitted him far better than the Irish brogue he attempted in The Road to Kenmare. Pearl Landers was extremely pretty and quite effective as Bessie Dyke, and Annie Mack Berlein scored a complete success as the landlady. Myron Calice as the Prince of Wales, Hugo Toland as Lovelace, William J. Townshend as Lord Moira, Luke Martin as Sheridan, and Edward J. McCormick as the Scotch publisher deserve praise for good work. George W. Devo, Arthur Snader, Richard Gorman, Thomas E. Jackson, Margaret Sutherland, Mae Stevenson and a number of bright children were also in the cast. Mr. Mack's songs were warmly applauded. Richard Golden makes his metropolitan debut this week in Henry W. Savage's production of Common Sense Bracket, a new play by Charles W. Doty.

Metropolis—Tracked Around the World.

A. H. Wood's spectacular drama, Tracked Around the World, was the attraction at the Metropolis last week. Georgie Mack as Eddie Gates, the boy detective, made an emphatic success in his role and was well supported by a large and competent company, most prominent among these being Harry Morrison, Gertrude Le Brandt, Edmund Soraghan, A. Byron Beasley, Edith Browning, Beatrice Golden, W. J. Carnes, J. C. Mallaldy, C. R. Maynard, G. W. Marks, Harlan Knight, Joseph R. Garry, Sidney Crazen, Etta Robson, and Mazie Oliver. This week, Joe Welch in Cohen's Luck.

West End—The Sign of the Four.

Walter Edwards appeared as Sherlock Holmes in The Sign of the Four at this house last week, under the management of Wells, Dunn and Harlan, and repeated his former success in the same play here. The cast included the names of Arnold M. Alexander, Adolph Lestina, Frederick Bertrand, Harry Cowley, Herbert Curtis, Allen Fawcett, Ralph Johnson, H. L. Azodrac, Seymour Silver, Phil Graves, Harry Cowley, William G. Bryson, Robert Strafford, J. H. Webber, Eastman Gilbert, Hiram A. Biff, J. Eustic Scales, Perkins Goodwin, Grace Hadsell, and Jane Marbury. Me, Him and I, a new musical play, is the attraction this week, and will be revived next week.

At Other Playhouses.

EMPIRE.—Maude Adams revives The Little Minister here for four weeks.

DALY'S-HERALD SQUARE.—Edna May returns to Daly's in The School Girl, while the place of this attraction at the Herald Square is taken by Woodland.

PRINCESS.—Edward Terry begins his first American engagement at this house.

MAJESTIC.—Piff, Paff, Pouff begins an engagement here.

MANHATTAN.—Mrs. Fiske and the Manhattan company are enjoying a remarkable success in Leah Kleschna, the theatre being crowded at every performance.

WALLACK'S.—John E. Henshaw has assumed the part of William Henry Spangle in The Sho-Gun.

ACADEMY.—Next week The Wizard of Oz will be succeeded by a revival of Siberia "brought up to date." In the company will be Ernest Hastings, Carl Eckstrom, Franklyn Roberts, Elliott Dexter, Felix Haney, Daniel Gilfeather, Helen MacGregor, Jessie Bonstelle and Marion Chapman.

THIRD AVENUE.—Too Proud to Beg is the attraction for the week.

GOSSIP OF THE TOWN.

George Edwards opened his season at the Prince of Wales Theatre in London on Dec. 17, in Lady Madcap, a new musical play by Newnham Davis and Paul Rubens. The play was a success. Maurice Farkon, G. P. Huntley, and Aubrey Fitzgerald were received with enthusiasm.

The Marriage of Kitty, Bettina Gerard and Max Figman company, which cancelled Western time, resumes tour at Wilkes-Barre, Christmas Day, and will play return dates as far South as Mobile, and thence to the Pacific Coast.

Arnold Daly will be seen at the Garrick in January in another play by George Bernard Shaw, called, You Never Can Tell.

De Wolf Hopper did a good business as an auctioneer in evening clothes on the night of Dec. 18, when he took in about $2500 in selling off the seats at the Casino for Lillian Russell's first New York appearance as Lady Teazle. E. D. Smathers paid the highest price for a box, $200. Ten seats went to Jerome Siegel for $25 apiece. Two other boxes went for $110 each, and scores of seats were sold at prices ranging from $5 to $15.

Eddie Foy, the comedian of the Piff! Paff! Pouf! company, is writing a book of short stories, entitled, "Recollections of a Stage Clown." They embrace experiences in Mr. Foy's stage career of eighteen years.

Richard Mansfield and company, after enjoying last week as a holiday in New York, resumed their tour in Pittsburgh Dec. 26. They will be seen in St. Louis, Chicago, Texas and Washington before playing in New York.

The last property of the once famous The Bostonians opera company, which quit business at Atlantic City last Summer, comprising scenery, costumes and some stage properties, were sold on Dec. 17 in Jersey City, to satisfy an attachment obtained by a firm of music publishers. The property, which had been inventoried as worth about $10,000, was knocked down at $635.75.

F. C. Whitney, the owner of Piff! Paff! Pouf! who has been so ill with pneumonia, will go to Florida as soon as he is able to travel.

Leo Forst, an actor of high repute on the German stage, went mad on the stage of the Hamburg Theatre, in Hamburg, on Dec. 17, during the second act of Oscar Wilde's play, The Duchess of Padua, in the first production of which he was playing a leading role. He was sent to an asylum.

Fay Davis is to play the part of principal interest in Augustus Thomas's new comedy, Mrs. Leffingwell's Boots, during its New York run.

Marie Dressler was out of the cast of Higgledy-Piggledy at the Weber Music Hall Dec. 16. Her role was taken by Edith Moyer.

Virginia Harned's new play will be rehearsed at the Garrick Theatre, Philadelphia, during this week, and Miss Harned will open there with it on Dec. 26.

The fifteenth masquerade ball of the French Students will be held at Grand Central Palace, Forty-third street and Lexington avenue, on Saturday, Dec. 31, 1904 (New Year's Eve). A grand ballet and tableaux, representing the arts and sciences, ballet at 11 P.M., and tableaux at 1 A.M., under the direction of Prof. H. Fletcher Rivers, will be the features.

Walter E. Perkins, after laying off at Parkersburg, W. Va., for one week, reopened there Dec. 26, in Who Goes There, in which many improvements have been made.

Ida Conquest began her season in New Haven Monday night, in The Money Makers. After a short road tour, Miss Conquest and her company will come to New York for an engagement.

No site has yet been decided upon for the new Brooklyn Academy of Music. At a meeting of the Board of Directors on Dec. 15, seven locations were discussed, and the matter finally referred back to the committee. The payments of the first installment of one-quarter of the amounts subscribed to the capital stock will be due Jan. 19.

Montgomery Maze, lessee of the Grand Central Palace, denies the statements recently appearing in a New York paper, that the building was to be demolished and his possession interfered with. He states that he has a lease of the Grand Central Palace from the Goelet estate which has many years to run, and that nothing has been done, or can be done, to interfere with his occupancy or his leases to sub-tenants in the building.

James I. Russell, son of John Russell, of the Russell Brothers, comedians, and Miss Sarah A. Corrigan, of 137 Stockton street, Brooklyn, were married on Dec. 18, after a most romantic courtship, which began when young Russell carried Miss Corrigan to her hotel after a fall from her bicycle at Lakewood last summer.

Fritzi Scheff will sing the leading role, the Burgomaster's daughter, in the New York production of Roland of Berlin, Leoncavallo's new opera, to be made next Spring. The opera, which was sung in Berlin a few nights ago, will be produced by Charles B. Dillingham. It was in I Pagliacci, also one of Leoncavallo's operas, that Fritzi Scheff made one of her greatest successes.

Berlin theatre ushers are much disturbed over the order issued by direction of the Kaiser, by Herr Von Hulsen, manager of the royal theatres in Berlin, which provides that after Jan. 1 all attaches of the theatres subsidized by the Emperor must appear clean shaven.

The four huge steel trusses, each weighing 44,000 pounds, are being put into their places in the new Hippodrome building, at Sixth avenue and Forty-third street. The Hippodrome will be roofed by Jan. 15. The size of the structure may be gauged by the fact that the area covered by the balcony alone is larger that the total area of any theatre in New York.

CURRENT AMUSEMENTS.

Week ending December 31.

ACADEMY OF MUSIC—The Wizard of Oz—8th week 58 to 66 times.
AERIAL GARDENS—Closed.
AMERICAN—James M. Brophy in Shadows on the Hearth—1st week—1 to 9 times.
BELASCO—David Warfield in the Music Master—14th week—95 to 103 times.
BERKELEY LYCEUM THEATRE—Closed.
BIJOU—May Irwin in Mrs. Black Is Back—8th week—56 to 63 times.
BROADWAY—Fritzi Scheff in Fatinitza—1st week—1 to 7 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Lillian Russell in Lady Teazle—1st week—2 to 9 times.
CIRCLE—Vaudeville.
CRITERION—A Wife Without a Smile—2d week—8 to 15 times.
DALY'S—Edna May in the School Girl—120 times, plus 1st week—1 to 8 times.
DEWEY'S—Majestic Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Little Minister—1st week—1 to 7 times.
FOURTEENTH STREET—Richard Golden in Common Sense Bracket—1st week—1 to 9 times.
GARDEN—The College Widow—15th week—114 to 122 times.
GARRICK—Annie Russell in Brother Jacques—4th week—22 to 29 times.
GOTHAM—Trocadero Burlesquers.
GRAND OPERA HOUSE—George M. Cohan in Little Johnny Jones—52 times, plus 9 times.
HARLEM OPERA HOUSE—John Drew in The Duke of Killicrankie—128 times, plus 8 times.
HERALD SQUARE—Woodland—41 times, plus 1st week—1 to 9 times.
HUDSON—Ethel Barrymore in Sunday—7th week—43 to 50 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock Company in Schneewittchen and the Seven Dwarfs—4 matinees: Dornroeschen—2 matinees: The Mountaineer—20th time; At the White Horse Tavern—2d time; Alt Heidelberg—1 time; Die Sternschnuppe—3 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Viola Allen in The Winter's Tale—1st week—1 to 8 times.
LEW FIELD'S—Field's Stock company in It Happened in Nordland—4th week—22 to 29 times.
LIBERTY—In Newport—1st week—1 to 9 times.
LONDON—Knickerbocker Burlesquers.
LYCEUM—Charles Wyndham and Mary Moore in Mrs. Gorringe's Necklace—4th week—20 to 26 times.
LYRIC—James K. Hackett in The Fortunes of a King—4th week—21 to 29 times.
MADISON SQUARE GARDEN—St. Louis World's Fair and Pike.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Piff! Paff!! Pouf!!!
MANHATTAN—Mrs. Fiske in Leah Kleschna—3d week—15 to 22 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Joe Welch in Cohen's Luck.
METROPOLITAN OPERA HOUSE—Conried Grand Opera company in repertoire—6th week.
MINER'S BOWERY—Cherry Blossom Burlesquers.
MINER'S EIGHTH AVENUE—Jolly Grass Widows.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—7th week—50 to 58 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—The Woman Who Did.
NEW YORK—Home Folks—1st week—1 to 9 times.
NEW YORK ROOF—Closed.
OLYMPIC—From Rags to Riches.
PARADISE ROOF-GARDENS—Closed
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Edward Terry in The House of Burnside—1st week—1 to 9 times.
PROCTOR'S FIFTH AVENUE—Captain Impudence.
PROCTOR'S FIFTY-EIGHTH STREET—Checkers.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Cricket on the Hearth.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—17th week—133 to 141 times.
THALIA—Closed.
THIRD AVENUE—Too Proud to Beg.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—12th week—91 to 100 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock company in Higgledy-Piggledy—11th week—78 to 86 times.
WEST END—Me, Him and I.
WINDSOR—Queen of the White Slaves.
YORKVILLE—Vaudeville.

THE MATINEE GIRL

THE four funniest females on the stage last week talked to the Matinee Girl about New Year resolutions. Two of them wouldn't make any. One had resolved to get thin. The other had concluded to make her husband believe that she intended to obey him.

Eva Davenport chuckled. The Yankee Consul comedienne is not slight—not by a hundred pounds or so—but she declared solemnly that before Jan. 1, 1906, she would be.

"I've been banting for several years," she admitted. "I've been taking all those things that made my friends thin and exquisitely beautiful, but, if anything, I think I'm a little stouter. But whatever it is that makes plump ladies ethereal, I'm going to find it in 1905."

Marie Cahill positively giggled, a most undignified proceeding for Marie. "Why should I make any New Year resolutions?" she demanded. "Am I not good enough, and happy enough, to satisfy any reasonable human being? I have everything I want."

"That is a recommendation for Mr. Arthur," mused the Matinee Girl, for the deliciously, slyly humorous Marie Cahill is still enjoying the novelty of bridehood.

"He is the dearest, best ever," returned Miss Cahill, with a gush of real in private life enthusiasm, and just then "the dearest, best ever" entered their pretty little drawing room at the Nevada apartment and was met with the question: "What New Year resolution shall I make?"

"Resolve to obey your husband," said Mr. Arthur, and his wife, dimpling, promised to "consider it."

May Irwin placed her hands on her jolly hips, and said: "Never! I made them when I was young, and always broke them. What's the use?"

Marie Dressler groaned. She had crawled to the Weber-Ziegfeld Music Hall, after a four days' bout with bronchitis. Her stage lingerie was pinned over the dressing-room door to keep out draughts, and she was feverishly awaiting the arrival of her nurse.

"New Year resolutions?" she panted. "I don't think I ever made any in my life; but if I did it's a cinch that I broke them."

And there we are. One of the funmakers determined upon a successful anti-obesity campaign. The other three are amply contented with their lot. Why are avoirdupois and cheerfulness always in direct ratio?

Probably these four funny female funmakers are right. What is the use of the short, sharp, turn the corner New Year's reform? It is a more natural process to grow slowly into a better and more wholesome atmosphere of thought. Betterment, I have observed, is not a tortuous uprooting of old habits. Rather it is the gradual unfolding of new ideals. Here's hoping for a happy, and beautiful, and lasting unfolding in 1905!

Frank Pixley, who is the librettist and lyricist of Woodland, The Prince of Pilsen, King Dodo *et al.*, received this letter from an unknown admirer in the South:

Revered Sir: I have been authorized to write you concerning the within lyric enclosed herein. I desire to say at the outset that I consider you a pedestrian trustworthy of giving this lyric a competent test of its durability merits. The way you manipulate music would guarantee a multitude of circulation. Of course I shall compel royalties even at the first. I am working on some more.

There were enclosed eight stanzas, the first of which follows:

O, there will be quite many sad persons,
If an earthquake should visit us soon,
It will surely demoralize all things,
But we must never think about such.

A friend on the road wrote me of her new engagement: "I think I shall enjoy the season. We have some nice men in the company, but there is the usual assortment of cats. They've done some of their preliminary clawing already, but the management has cut their claws."

Now, the letters I receive have frequent allusions of this sort, but never once has one of my correspondents said a word about the tomcats she meets. Consider a moment, girls. Don't you know as many Toms as Tabbies? I do. There was a pair of male felines in evidence in the news last week.

One of them adversely criticised a play written by the other. The other arched his back and spat: "You would think that when we are employed on the same paper he would at least be courteous. But I'll get even." A few days later in the pages of the newspaper that employs them both was a line about "A dramatic critic who writes books that don't sell."

Tommies! Tommies! Come off the back fence and stop yowling!

I wish that—

For one little minute I could feel the satisfaction with my poor self that Julius Steger always feels with his.

Mr. James K. Hackett would vocalize those nice things he says inaudibly whenever he takes curtain calls. They look like "I thank you! I thank you!" but I am not sure.

Actors and actresses would pay more attention to the entire register of their voices than to two or three pet notes.

Every actress dressed as tastefully for the stage as does Marie Cahill.

Every principal were as popular with the choruses as is Eva Davenport. They say she didn't have to pay for a meal the week the company was in Boston. Mr. Savage recruits his choruses from the Town of Codfish and Culture, and Eva was breakfasted, and lunched, and dined, and after theatre suppered to the scandal of the weighing scales.

Amelia Bingham would not wear a cold blue veil when she goes out in her automobile. The only time I have seen Amelia when she wasn't handsome was with that ice-blue veil tied under her chin while she was mobing down the avenue.

Critics didn't flirt with actresses. It so complicates their criticisms.

Dorothy Tennant would grow some temperament. Won't some one please cause handsome Dorothy a disappointment in love? For art a broken heart, you know.

I might see Louis Mann in a quiet part, a kind of distant cousin of Dave Warfield's inimitable Music Master, for instance. I never liked Louis so well as in that not particularly robust play, The Red Kloof, in which the business of the play did not require any yelling.

What can be done to exterminate the theatre hog? There are many kinds of him. The most common is the hog that insists on climbing over people after every act and wiping his feet on all the chiffon and lace laps in the row. But there are others. The hog of both sexes, for example, who talk incessantly through every act. We all break out in occasional exclamations, or interchanges of view, once a moon, but these porkers who come to the theatre for an over the back fence gossip, postponed since morning, ought to be suppressed. The most exasperating of the swine species that infests the theatre is the one who wants to walk over you while you are putting on your wraps, and, perhaps, your rubbers, with all the celerity with which God has gifted you. I have been looked at by these suddenly in a mad hurry creatures in a way that would have ended my career if I hadn't had the supreme satisfaction of looking back at them in the same way. It saved my life and added to the sum of my human enjoyment. Usually this particular kind travels in pairs, and behind the male who looms above you and waits with awful solemnity is the female, obscured by his broad back, but who can be heard saying:

"Do hurry, John. You know we will be late."

And as you struggle into the heel of your last rubber, and rise red faced and defiant, you say to yourself: "Why in the region named only in pulpits and at rehearsal don't these creatures buy aisle seats?"

Florence Ziegfeld, in a private discourse on beauty, said: "It's a curious thing that nearly all women with pretty faces have no figures, and those who have good figures have plain faces."

A genuine Columbus discovery for a man, but we women knew it all the time.

New York is budding out in an astonishingly irrelevant lot of apartment and hotel names. There is, for instance, a place called The University, nice, and cozy, and all that, but if there is any suggestion of the scholastic atmosphere about it I have failed to scent it. None of the guests or visitors, so far as I know, has ever seen a university. And there's a girl all know who wore sheer lace tights on a Broadway stage while she was living at the Cloister.

May Irwin has a will of her own, indicated by a strong sweep of her jaw and developed by a thorough course in the school of hard knocks. When her business staff collide with the will they retreat but sometimes they retreat grumbling. For instance, Miss Irwin said with undoubted finality: "I won't play Wednesday matinees." The sordid business men bowed their heads, because there was nothing else to do. But when on the following Tuesday Miss Irwin went to her pet institution and gave three hours of continuous songs and jokes to the Asylum for the Blind, one of them lifted up his voice and wailed because of that lost matinee and the receipts thereof.

"You've worked twice as hard as you do at matinees," he said.

"M'h'm!" assented Miss Irwin; "but I've had four times as much fun."

A young woman who is playing in a New York success and has taken a Harlem flat, has furnished it according to the fancy of Pastor Wagner, the Alsatian, who wrote "The Simple Life," and whom the President delighted and enriched by saying, "I am preaching your book to my countrymen."

Instead of filling their home with objects which say "Remember," they fill it up with altogether new articles to which no thought belongs. I am mistaken. These objects are often like symbols of easy and superficial life. We breathe among them I know not what pungent worldly vapor. They recall outdoor life, the haste and the whirlwind, says Pastor Wagner in the chapter on "Worldliness and the Home life." And were we disposed sometimes to forget them, they bring back your thought in saying, in another sense, "Remember, do not forget the hour for the club, the theatre, the races." The home thus organized becomes a sort of stopping place where they come to repose a little between long absences. It is not good to stay long in. As it has no soul it does not speak to a soul. The time to eat, to sleep, and quick, they must go out again.

With this cue, the comedienne furnished her "three rooms and." "Of course, I can't get rid of all my furniture. That cunning white and gold chiffonier must stay if it does suggest frivolity, but my bookcases and desk are of weathered oak, and I've thrown away that red-devil ashtray of Jack's and got him a copper plate with severe lines. But I've been doing a lot of expurgating with my pictures. Not a stage picture on my walls. I have three trunkfuls of the min the storeroom. Not a thing on my walls but suggests strength and simplicity. Look at 'em."

There was not a portrait of one of her friends on the walls. I asked the reason, and she quoted the poet: "They suggest life's ceaseless toil and endeavor, and to-night I long for rest."

"I have taken down Mollie Travers, because every time I look at the picture I think of her last love affair and how that man treated her, and I can hear her in hysterics," she said. "Same with Maud Griggs. And I cut out Grace Collins because the drawn lines around her mouth remind me of her husband's last illness. You know she watched with him day and night for four months. Never had her clothes off the last two weeks. And I put Kate Crosby out of sight because she has had a run of bad luck for two years. Jack's brother Jim I banished because I don't approve of the life he's leading. It's much too strenuously bad. But look at what I have in that corner."

The corner of wall space was covered with a variety of prints, all copies of the masters. There were George Watts' series, "Love and Life," which provoked the wrath and blushes of the W. C. T. U., and which they banished from the White House, "Love and Death," and "Love Triumphant," and a copy of Carolus Duran's painting, "The Kiss," and Linding's "A Man and a Woman." In the group was the scene of the meeting of Orpheus and Eurydice in Hades. It was a corner more suggestive of the crimson fires of St. John than the pale tints of "The Simple Life," but there were, too, the sober tints of toil in an etching of "The Aztec Sculptor," and a landscape with men working in the fields.

She pointed a graceful forefinger at a dull, brown print surmounting the group. It was a grinning skull crowned with a green chaplet hanging loosely over the bony temples. And a legend beneath gave the ghastly thing voice.

"What's the use?" it asked.

The actress smiled and pointed to a long, narrow picture that hung beneath, and completed the group. It showed a stark figure lying in supreme repose. It had the stillness of marble beneath the wrapping sheet.

At its head a candle guttered and threw out its last desperate flare.

And the legend beneath the little picture was "The End."

So anxious is every man to be a hero to a woman that if he cannot be a hero in truth he will be one through lies.

THE MATINEE GIRL.

REFLECTIONS

The King Dodo opera company, playing at the Grand Opera House in Toronto, Canada, had a very narrow escape from being burnt out on the morning of Dec. 10. A fire was discovered in the property room by the janitor a little after 6 o'clock. He instantly gave the alarm. The fire department arrived promptly and the flames were soon extinguished. No damage was done to the theatre or the scenery of the company, but everything in the property room was destroyed.

Estelle De Koven, daughter of Mr. and Mrs. Reginald De Koven, was presented to Washington society at a tea at the Willard Dec. 20. Official, diplomatic and residential society was present, and the dancing brought together an unusually large attendance of young men for an afternoon event. An orchestra of twenty pieces furnished the music.

Horace J. Goodwin of Bloomfield, N. J., has won the Sherwood-Anderson scholarship in the Stanhope-Wheatcroft School.

Dorothy Dane has resigned from the Katherine Rober Stock company, and has gone to her home in Meriden, Miss., preparatory to her marriage, which will occur on Dec. 28. Miss Dane will return to the stage next Summer. Although she has been on the stage but two years, she has made a noted progress as a character actress, receiving strong commendation for the varied roles she has played.

Claude L. Hagen's suit for $35,000 against Thompson and Dundy resulted in his being awarded $100 by Judge Gaynor in Brooklyn, Dec. 15.

Helen Bertram has begun an action in the Supreme Court of Westchester County against her mother, Mrs. Carrie Burt, to get a villa and parcel of land, valued at $10,000, in Larchmont.

Sam Shubert is being sued for $10,000 because R. H. Burnside discharged a girl from a chorus on the ground that he thought she wasn't pretty enough. The complainant is Marion Alexander.

Jennie A. Eustace lectured on "The Theatre and Three Modern Influences: Henrik Ibsen, Arthur Wing Pinero, and George Bernard Shaw," at the Waldorf-Astoria, on Dec. 19.

John G. Edwards, lead for Katherine Willard, who was taken to the hospital on Nov. 28 with appendicitis, has recovered sufficiently to be removed to his apartment, where he is rapidly recovering.

Mabel Hollins, who will be remembered as having made a success on her first appearance on any stage as Molly Seamore in The Geisha at the Grand Opera House, New York city, is now meeting with equal success as Nora Melon in Piff, l'aff, Pouf. Her singing of "Under the Goo Goo Tree," is nightly encored. She is the younger sister of Maud and Hilda Hollins, well known on the comic opera stage, and is still in her 'teens.

Sir Charles Wyndham was the victim of a pickpocket Dec. 22 in the Criminal Courts Building. The pickpocket extracted a wallet with money and valuable papers from Sir Charles' pocket, over which a flap was buttoned. When he had taken the property he rebuttoned the flap.

Jacob Adler declares that he will abandon Yiddish drama at the end of this season and will tour the principal cities with an English play. The Grand Theatre will be a combination house and there will be no Yiddish theatre in New York unless some new manager carries out the old line of enterprise.

H. W. Savage has sold Peggy from Paris to Madison Corey.

Arnold Daly played How He Lied to Her Husband, Dec. 22, before the Thursday Evening Club in the studio of C. Grant La Farge.

Jefferson De Angelis and his company celebrated the one hundredth performance of Fantana in Chicago Dec. 22.

Mrs. Leffingwell's Boots will be given at the Savoy Theatre Jan. 14. The players who make up the cast include Fay Davis, Margaret Illington, J. H. Barnes, William Courtenay, Ernest Lawford, Jessie Busley, Mrs. Annie Adams, Vincent Serrano, Dorothy Hammond and several others.

Robert Edeson's company in Strongheart will include Dallas Taylor, Sydney Ainsworth, Henry Kolker, Louise Compton, Herbert Cohell, Perciata West, Richard Sterling, Jane Rivers and Macey Harlam.

M. B. Raymond will transfer The Five Nosses from his Buster Brown company to The Seminary Girl, which opens at the Great Northern Theatre, Chicago, Jan. 1.

Chauncey Olcott begins on Jan. 9, in Richmond, Va., a seven weeks' tour of the South, his first appearance as a star in that section of the country. Terence will be used during the tour exclusively.

Robert B. Mantell will immediately make a brief tour of the important cities in the Middle West. He expects to play a return engagement at another Broadway theatre late in January.

Vera Zalene, lately of the West End Stock company, has been very ill for three weeks with scarlet fever at the Minturn Hospital in New York City.

Agnes Yates Palmer sailed on the *Coamo* Saturday, Dec. 17, for San Juan, Porto Rico, to spend the Winter.

Meyer Cohen, a theatrical agent of No. 321 St. Nicholas Avenue, who are accused by the American Vitagraph Company of withholding $30 belonging to the company, by which he had recently been employed as an agent, gave himself up at the Tenderloin police station on Dec. 19. He said he heard the company was looking for him, but denied his guilt. He was held on a charge of larceny.

Roderick Penfield, one of the authors of the book for the comic opera Lady Teazle, while in Baltimore last week attending the last rehearsal of the opera before its first presentation there, received a telegram saying that his mother, Mrs. Martha Penfield, who lives at Ninetieth Street and Columbus Avenue, had suffered a paralytic stroke. He took the first train back to New York, and while the opera was being sung for the first time he was sitting at his mother's bedside. Mrs. Penfield is eighty years old and is said to be in a critical condition.

George H. Primrose's newly organized minstrels are to make their first New York appearance on Jan. 9 at the Grand Opera House.

Florence Davis is soon to appear as a star under the management of Mrs. H. C. De Mille in a new romantic comedy by Louise Malloy, of Baltimore, entitled The Player Maid.

Claude Lasher, one of the property men at the Metropolitan Opera House, was taken to Bellevue Hospital Dec. 22, to be examined as to his sanity.

Robert Edeson will produce his new play, Strongheart, in St. Paul, Dec. 29.

James K. Hackett and his company gave a performance of The Fortunes of the King, Dec. 21, for the benefit of the Babies Hospital of New York. The theatre was filled to its utmost capacity. Mr. Hackett was lured out alone and a handsome loving cup was presented to him by Mrs. Bryce Gray, chairwoman of the Cribside Committee of the institution. Mrs. Hackett made her first public appearance the evening of the same day, and viewed her husband's performance from a box.

A Wife Without a Smile, now at the Criterion Theatre, will close Dec. 31, and on the following Monday Francis Wilson and his company will begin an engagement in Cousin Billy, a new comedy by Clyde Fitch.

Colonel W. F. Cody ("Buffalo Bill") says he may leave his native land and spend his last years in France. He is in Denver now on a business trip, but will go to Wyoming in a few days. He will sail in February with his Wild West show, which will spend several years in Europe.

Forbes Robertson, who will be seen here this season in H. V. Esmond's new play, Love and the Man, sailed last Saturday from London to begin his tour in Toronto Jan. 9. Mr. Robertson will come to New York for an engagement in February.

Louise Allen, with her face burned by the explosion of a spirit lamp in her dressing-room, played her part at the Davidson Theatre last week. The accident took place during the first act of The Dictator on the opening night.

The Frank Adams Uncle Hez company disbanded at Battle Creek, Mich., recently, where Mrs. Adams (Wilmotte Rhodes) was placed in the hospital suffering from diphtheria. The company was only able to reach Battle Creek after escaping quarantine in several Michigan cities. All salaries were paid in full at closing.

Carrie Godfrey left The Lost Boy company a couple of weeks ago, and was ill in St. Luke's Hospital in Ottawa, Can., for some days with an inflamed limb, caused by cutting a corn. She recovered and is now with the Frank Perley Opera company, which she joined in Syracuse.

Carl Anthony, who has been playing the heavy in Dorothy Vernon of Haddon Hall, has been given Sir George Vernon following Frank Losee.

Loris Scarsdale, of the Sho-Gun company, sang "Omee-Omi" last week on short notice, owing to the illness of Trixie Friganza, and made good.

William Ward arrived on the *Baltic* Dec. 23.

The Seminary Girl, a musical comedy in two acts, books, words and music by Edward Clark, and produced by M. B. Raymond, opened at Johnstown, Pa., on Christmas Day. Mr. Clark appeared in the leading role.

Owing to litigation, in which a final decision is still to be rendered, W. E. Nankeville has decided to change the name of the Haverly Mastodon Minstrels to W. E. Nankeville's Consolidated Minstrels. The organization will remain the same in its entirety.

Henry Taylor, of The Sho-Gun company, is receiving congratulations from his many friends as the proud father of a baby girl born Dec. 11. Mother (Lillian Whiton) and daughter are both doing well.

K in Korea, a patriotic operatic potpourri in two acts, was the feature of the evening at the celebration of the semi-centennial of Company K of the Seventh Regiment, held at Delmonico's on Dec. 23. The play, which was written by George Parmly Day, assisted by George De C. Curtis, was received with immense applause.

Some brassy thieves spent an hour on James K. Hackett's front stoop at No. 38 East Thirty-third Street, on the night of Dec. 22. They were busy, too, for when they departed they took with them the 300-pound copper railing. The actor has since had constructed a wooden railing around his stoop, to serve until the police find the copper one.

Clara Thropp closed her season in A Doll's House and A Remedy for Divorce, at Louisiana, Mo., Dec. 15, and has returned to New York. Her plans are indefinite for the balance of the season.

Beryl Hope announces that she will go to the City of Mexico soon, at the head of her own stock company, and play a repertoire of such pieces as Sapho, Zaza, Carmen, Iris, Tess, and Mamon.

Marie Dressler, who has been suffering from a sore throat, returned to the cast of Higgledy-Piggledy at the Weber Music Hall on Dec. 19.

Liebler and Co. have cancelled the time booked for Ermete Novelli at the Lyric in January. As new scenery will have to be built for his use, he will not reach this country until later in the season.

Jane Eustace spoke to a large audience in the Astor Gallery of the Waldorf-Astoria on Dec. 18 on "The Theatre and Three Modern Influences, Ibsen, Pinero, and Shaw." Among other things, she touched on the difficulty of the traveling actor to establish a place of residence, the fact that he has no fixed value in any community, and gave an amusing sketch of the colossal vanity of Ibsen.

Ida Hamilton, who has been in London, England, during the past few weeks, has appeared at some prominent benefits, among them being one at His Majesty's Theatre, where she sang American songs with success.

A burglar broke into The Pines, the home of Clara Morris in Yonkers, on the morning of Dec. 23, and stole a lot of silverware from the dining-room table.

Edna Wallace Hopper opened her tour in A Country Mouse under Frank McKee's management at the Hyperion Theatre, New Haven, Conn., Dec. 19. Miss Hopper made a pleasing Angela Muir. She was supported by Paul Everton as John Bowlby, M. P., Edgar Norton as Duke of St. Kitts, Paul McAllister as Hon. Archibald Wise, and by Isabel Delmont as Violet Aynsley, and Katharine Browne as Lady Sylvia Bowlby. The play was preceded by a playlet in one act entitled The Lady's Maid, written by Justin E. Forman.

Charles Carnegie was the purchaser of the doll made by Emma Carus and sold at auction by her at the bazaar of the Professional Woman's League.

Elizabeth Kennedy opened her tour in Magda in Reading, Pa., Saturday, Dec. 24.

Joseph W. Jacobs, general manager for the Shuberts, left New York Dec. 22 to be present at the opening of the Garrick Theatre in St. Louis. This new house, which is one of the handsomest in the West, was opened on Monday by Ada Rehan in The Taming of the Shrew.

P. P. Craft will continue as Robert Downing's manager. The road tour will be resumed Jan. 2 and will have a triple bill, The Last Call, Ingomar, and a condensed revision of The Gladiator. Mr. Downing played the Gladiator successfully at Hyde and Behman's in Brooklyn last week.

Kitty Cheatham (Mrs. Cheatham Thompson) announces a special matinee at the Lyceum Theatre on Thursday afternoon at 3 o'clock. The programme will include a dramatic monologue, recitations, children's and negro songs.

The new Lynn Theatre, of Lynn, Mass., said to be the equal of any playhouse in New England outside of Boston, was formally dedicated and opened to the public Dec. 22. George E. Primrose and his minstrel company were the attraction. The new structure is of brick, 74 feet wide by 135 feet deep. It has a seating capacity of about fourteen hundred.

The Grand Opera House in Sioux City was destroyed Dec. 24, in a great fire which swept the business portion of the city.

RUMANIAN ACTRESS HERE.

Heinrich Conried announced Dec. 22 that he had engaged for a season at the Irving Place Theatre Madame Agathe Barsescu, the noted Rumanian actress. She has played a great deal at the Hofburg in Vienna, where she succeeded Charlotte Wolter. She is under contract from Sept. 1 next to Ferdinand Bonn, and is to be leading woman of the Berlin Theatre for five years. Having several idle months on her hands, she decided to come to the United States for a vacation. Madame Barsescu will make her first appearance here as Magda in the first week in January. She is an intimate friend of Queen Elisabeth (Carmen Sylva) of Rumania, and has created the leading roles in the tragedies of that royal dramatist.

ENGAGEMENTS.

Gertrude Coghlan, for leading woman for Robert T. Haines, who is to begin a starring engagement at the Berkeley Lyceum Theatre Jan. 2, in a play written by his wife, entitled, Once Upon a Time. E. J. Ratcliffe and Mrs. Haines will also play.

George T. Meech, with Liebler and Company, for Mrs. Wiggs of the Cabbage Patch.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Empire City Quartette, Gus Williams, Harris and Walters, White and Simmons, Mills and Morris, Three Rio Brothers, Martin and Quigg, Coulter and Starr, La Mar and Rehan, Miaco and Idalene, Gardner Brothers, Ella Richards, vitagraph.

Keith's Union Square.

Paul Spadoni, Barrows-Lancaster Company, Fred Niblo, Frank Bush, Mary Dupont and company, J. Aldrich, Libbey and Katherine Trayer, Fitzgibbon-McCoy Trio, Sisters Valli, Wilson and Davis, Scott Brothers, Leonard Kane, biograph.

Proctor's 125th Street.

The Cricket on the Hearth, with Hugh Ford, William J. Kelley, Bessie Barriscale, and others in the cast. Olio: Ten-Ichi Troupe, Jack Theo Trio, Mr. and Mrs. Swickard, Daniel J. Harrington, motion pictures.

Proctor's Fifth Avenue.

Captain Impudence, with Edwin Arden, Sydney Ayres, Gerald Griffin, and Beatrice Morgan in the leading roles. Vaudeville: Powell's Electric Theatre, the Valdares, Violl's dogs, Momanto, La Belle Blanche, Zimmer, Blodgett Sisters, motion pictures.

Proctor's Twenty-third Street.

George Fuller Golden, Nine "Broilers" from The Royal Chef, Rose Naynon's birds, Holcombe, Curtis and Webb, Caron and Herbert, Wilkes, Alexander and Johnson, Les Olopas, Helen Scholder, Mitchell and Marron, O'Donnell Brothers, Curtis and Adams, Carmen Sisters, motion pictures.

Hammerstein's Victoria.

Herzog Brothers' horses, Staley and Birbeck, Rose Stahl and company, Burke, La Rue and the Inkey Boys, Fred Niblo, Yorke and Adams, Three Yoscarrys, Juggling MacBans, Earle and Earle, Three Florence Sisters, vitagraph.

Circle.

Howard Thurston, Kauffman Troupe, Carleton Macy and Maud Edna Hall, Watson's Farm Yard, Joan Haden's Cycle of Love, Press Eldridge, vitagraph.

Hurtig and Seamon's.

Maggie Cline, Sherman and De Forrest, Dolan and Lenharr, Gasch Sisters, Barry and Halvers, Musical Kleist, Yeager, Terry and Yaeger, Meehan's fogs, vitagraph.

Yorkville.

Stuart, the Male Patti; Bailey and Madison, Carl Damann troupe, Le Roy and Woodford, Brown, Harris and Brown, Kriesel's dogs, Musical Craigs, Lorraine and Gandy, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Emmet De Voy and company headed the programme in a sketch called The Saintly Mr. Billings. It tells the story of a youth who believes in having a good time, while he is deceiving a rich uncle who is a model of all the virtues. The uncle comes on a visit, and the youth is compelled to resort to many expedients to keep him in ignorance of the fact that his favorite nephew is a "high-flyer." There is a girl in the case, who agrees to pose as the wife of the young man, in order to help in the deception of the old gentleman. The sketch is a rattling farce, and the fun is of the lively and gingery sort from beginning to end. Mr. De Voy made a unique entrance, being discovered under an overturned sofa in a "morning after" condition that was sustained throughout the sketch in a most artistic way. It was one of the best "jag" impersonations seen here in a long time, and Mr. De Voy deserves credit for his careful performance of a very difficult role. The sketch, as a whole, was a decided hit. Mr. De Voy was assisted by Will Gaylor, who was most effective as the valet, and by Hermine Shone and Edward Earle. The Empire City Quartette scored heavily with their songs, Harry Cooper's "My Little Eskimo" going especially well. Joseph Maxwell and A. L. Simpson, who are by all odds the best producers of illustrated songs, were warmly welcomed by the Keith patrons, with whom they have always enjoyed great popularity. Mr. Maxwell's songs were repeatedly encored, and Mr. Simpson's views left nothing to be desired. Two of our best monologists shared honors pretty evenly. They were Walter C. Kelly and Charles F. Semon, and the hits made by both were unequivocal. Jennie Yeamans was also well to the fore with her quaint and original talk and imitations. The Boston Brothers did a good acrobatic act, and the Millman Trio also scored in the air. Lavender and Tomson, Murphy and Francis, Sugimoto Japs, Luigi Deli Oro, Wilbur Amos, and the biograph were also entertaining.

PASTOR'S.—Bailey and Madison were the headliners, and, of course, kept the house in roars. Weston and Raymond were also very amusing in A Comedy of Errors. Much interest was attached to the vaudeville debut of Louise Arnot and Tom Gunn, who presented for the first time a new farce called Regan's Luck, written for them by Charles Horwitz. From the very first word she spoke, Miss Arnot proved that she is an expert in the real Irish dialect, and it was a rare treat in these days, when so many people attempt the brogue with the most awful results to hear the almost flawless dialect that was used by this really clever woman. Her brogue is rich, natural and unexaggerated, and she is one of the very few performers in vaudeville of whom this can be said. Mr. Horwitz has provided an excellent medium in Regan's Luck, the scene of which is laid in the kitchen of a tenement apartment in New York. Mrs. Regan is seen hard at work over her washtub. Her lazy husband, who, it appears, is living on the proceeds of his wife's industry, and in the expectation of a big legacy from a rich uncle in Ireland, enters, and they have an amusing conversation about the legacy. While they are talking a letter arrives, telling of the death of the Irish uncle, and conveying the news that Regan is a rich man. He immediately throws the washtub out of the window and goes to the nearest stores and orders furniture and clothes befitting his new condition. While Regan and his wife are enjoying the thought of a life of ease another letter arrives telling them that the whole thing is a hoax. Regan is forced to bring back the washtub, and the curtain falls on a natural climax, in which there is a touch of pathos, mingled with the humor of the situation. Mr. Gunn played Regan well. His make-up was good, and if he would take a few points from Miss Arnot's natural method his performance would be just right. The sketch made a solid hit with the audiences at every performance, for which fact due credit must be given Mr. Horwitz for his excellent dialogue and effective business. Emerson and Omega made a large laughing hit, the audience being kept in an uproar during their entire act. The bill also included Clark and Florette, Walter G. Brown and the Ellis Sisters, the D'Elmars, John F. Clark, George and May Woodward, Gilkey and Dumont, Jack and Kitty Demacos, Manning Twin Sisters, Mr. and Mrs. Al G. Belford, Keene, and the vitagraph.

PROCTOR'S 125TH STREET.—Edwin Milton Royle's interesting play, Friends, was cleverly presented by the stock company last week to a succession of good houses. William J. Kelley and Sydney Ayres were the youths who stick together so nobly, and they both gave excellent performances. Mr. Ayres is a new member of the company, and he bids fair to become a favorite. Beatrice Morgan and Bessie Barriscale were pleasing as Marguerite and Jennie. Riley Chamberlain was excellent as John Padden, Sr. The vaudeville portion of the programme was made interesting by the reappearance in America, after a tour of the world, of the Three Valdares, who repeated former successes in their very entertaining bicycle act. They do some remarkable tricks, with diverting comedy business as an additional attraction. La Belle Blanche, Michael Braham and his clever dog "Micky," Smith and Baker, and the motion pictures also appeared.

PROCTOR'S FIFTH AVENUE.—D'Arcy of the Guards was well put on, and gave the members of the stock company a chance to appear in picturesque costumes. Edwin Arden was D'Arcy, and scored, as usual. Isabelle Evesson made a charming Pamela, and Albert Howson, Marion Berg, Gerald Griffin, Wallace Erskine, H. Dudley Hawley, and other favorites were in the cast. A good olio included Sig. Germinal, Sallie Stembler, Freres Griff, Mr. and Mrs. Swickard, Saville Sisters, Mlle. Zoar, Dill and Ward, Prof. Struck, and the motion pictures.

PROCTOR'S TWENTY-THIRD STREET.—John W. Ransone returned to vaudeville last week in a new specialty called The Peace Commissioner. His monologue is up to the times, and deals with topics of current interest, and his songs are bright and lively. His hit was as pronounced as any he ever made in the old days, when his impersonation of The Ruler of New York was so popular. A. O. Duncan pleased with his talking dolls, as usual. The Seven English Daisies did an act very similar to that of the English Pony Ballet, and won many encores. Stinson and Merton kept the audience laughing merrily. The Majestic Musical Four, made up of Collins, Terrill Brothers and Simon, made one of the big hits of the bill with their refined and entertaining musical specialty. Their xylophone and bamboo bell work was especially good, and the comedy was unobtrusively introduced. The Nelson-Farnum Troupe deserve praise for their extremely neat and clever acrobatic comedy turn, which was well received. Others in the bill were: Gillett's dogs, Lillian Carlsmith, Add Hoyt, the Great Chick, Blodgett Sisters, Zimmer, Barry and Wilson, Edestus, and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—John W. Ransone was here, as well as at the downtown Proctor house, and his new specialty was seen twice daily by delighted audiences. The Seven Grunatho Sisters presented a splendid gymnastic specialty. Le Roy and Clayton were as amusing as ever in A Horse on Hogan. Sallie Stembler made a hit with her songs. Reno and Richards, in their new act, and Holcombe, Curtis and Webb, in the Botany Class, scored heavily. Harry Parker's dogs, Helen Scholder and the moving pictures rounded out a bright bill. Vaudeville retires again for a time, and Checkers, with Thomas W. Ross, will be the attraction for the next two weeks.

CIRCLE.—Ireland's Own Band headed the bill, making its first appearance in Manhattan. While the work of the organization is pleasing in many ways it could stand a good deal of improvement. It seems to lack the vim and dash that one would expect from an Irish band, and if the leader would infuse a little more spirit into the playing of his men the enthusiasm they could arouse would know no bounds, as the band is attracting the people from the "ould sod" in very large numbers. The work of Lillian O'Mara, the "Irish thrush;" the Kelly Trio of dancers, and James Brady, tenor, met with much approval. The Mason-Keeler company, after a very successful tour in England, returned to their native land, and repeated their great success in the sketch Hooked by Crook, in which Mr. Mason does some exceedingly clever trick piano playing. The honors of the week were about evenly divided between this act and that of Greene and Werner, whose Babes in the Jungle made a most pronounced hit. Rosario Guerrero in The Rose and the Dagger, Sydney Grant with his imitations, Meehan's dogs and the vitagraph views were pleasing. Rosaire and Doretto gave a very feeble and ineffectual imitation of the famous acrobatic act of Rice and Prevost, but failed to evoke the laughter and applause that always accompany the work of the originals.

HAMMERSTEIN'S VICTORIA.—Paul Conchas played the second and last week of his engagement, and again won great applause for his feats of strength, cannon ball and shell catching and juggling feats. Emmett Corrigan and company once more held the close attention of the audience with the melodramatic sketch, Jockey Jones. The comedy honors were divided between Louis Simon, Grace Gardner and company, Charley Case, the Orpheus Comedy Four, and Smith and Cook, an old team of favorites who have joined hands again and are pleasing in the same old way. John Ford and Mayme Gehrue were heartily applauded for their very fine dancing sketch, which is one of the best offerings they have ever had. The splendid act of Zeno, Carl and Zeno, the ventriloquism and dancing doll specialty of Colby and Way, quick sculpturing by Fielding and new vitagraph views were the other attractions on an extra good programme.

HURTIG AND SEAMON'S—George Fuller Golden told the Harlemites all about his friend Casey, and the result was a series of merry laughs that made the little house ring. Other good acts were given by McCabe, Sabine and Vera, Athos Family, Foy and Clark, Crawford and Manning, Gorman and West, Walter Daniles, Murphy and Nolan, and the vitagraph.

YORKVILLE.—A fairly pleasing bill included Raymond and Caverly, Tony Wilson and Heloise, Mlle. Amoros and Charlotte, the De Witts, the Great Saona, Reata Winfield, and the moving views.

The Burlesque Houses.

DEWEY.—Sam Devere's Own Company, headed by the veteran comedian, drew good houses last week. The olio embraced the Avon Comedy Four, Gertie Le Clair and her "picks," Marion and Pearl, the Shrodes, and McCrea and Poole. The burlesques are The Dollar Line and Harum Scarum. This week, Majestics.

GOTHAM.—The Brigadiers Burlesquers gave a lively, pleasing entertainment to large crowds, who seemed pleased. This week, Trocaderos.

MINER'S BOWERY.—The Blue Ribbon Girls, including Lew Palmer and the Zouaves, scored a hit. This week, Cherry Blossoms.

LONDON.—The New York Stars made a successful bid for patronage and had a capital olio. This week, Knickerbockers.

MINER'S EIGHTH AVENUE.—The Trocaderos, with an olio headed by the Brothers Damm, drew well. This week, Jolly Grass Widows.

A NARROW ESCAPE.

A peculiar accident occurred at Keith's Providence house one evening last week, that proved beyond the shadow of a doubt the genuineness of the weight of the cannon balls used by Paul Spadoni. Although Manager Lovenberg had had the stage braced underneath, one of the fifty-six-pound balls crashed through the boards and fell into the cellar. Stephen Sullivan, property man of the theatre, was working under the stage, and the cannon ball just grazed his head, giving him a fright from which he did not recover for some time.

DOROTHY RUSSELL ILL.

A report comes from Denver to the effect that Dorothy Russell, daughter of Lillian Russell, is seriously ill in that city with bronchial pneumonia. She began an engagement on Sunday at the Orpheum Theatre in her singing specialty, but was forced to take to her bed on Thursday. She will probably be unable to appear again for several weeks.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
Dec. 10.

In my last letter I referred to the sharp action that the Theatrical Managers' Association intend to take against sketches, but perhaps it will set at ease many artists with dialogues that their acts will not be included, and it has also been contradicted that proceedings are to be taken against sketches to any measure. There is a limitation of thirty minutes, within which time all music-hall plays are safe. It will probably be advisable for American artists to carefully remember the allusions made about Continental contracts. They should all be translated if not perfectly understood before being signed, as they nearly always contain clauses which would be injurious to acts for the most trumpery of reasons. For instance, a turn might be heartily appreciated by the audience, but the directors, through clauses in the contract, can close an act within three, five or fifteen days of opening, without giving the slightest satisfactory explanation. I personally knew of two or three artists who have lately been sufferers, owing to their neglect in signing contracts without inserting clauses to their advantage and striking out those which might prove hurtful. A translation can be obtained from the American Consul or any reputable English firm, and this suggestion should be always applied, even though the warning is not applicable to every Continental management.

London theatre managers must regret that "Cattle Show" week is only an annual institution. There is hardly a house that has not increased its attendance from the great influx of farmers and their buxom families. The various dialects heard are nearly as amusing as the burlesques of them from the stage.

At the London Hippodrome a strong bill has been concocted to meet the rustic appreciation, and in the Three Navarros, who made their London debut last Monday night, they witnessed some excellent equilibristic feats. The two men were most agile, one showing exceptional strength, while the girl is one of the best benders I have seen. The three produce an interesting act, not devoid of original comedy, which has a fund of American "cuteness." Their act pleased the audience immensely. A capital animal turn is given by Charles Leb, who makes his monkeys and dogs perform some highly amusing tricks, and for that kind of act it deserves the good place on the bill it obtained. The Klein Family, a young troupe of acrobatic cyclists, who work with an American swing, caught on at once. A word can be said for the colored boy who works with them and provides good comedy. The Hoopers, in their ridiculous juggling act with hoops and other unusual apparatus, are a welcome addition and make good. As athletes, the Brothers de Wynne strike a line for themselves, and their method of assuming a nonchalant ease after each trick is amusing. As hand-balancers, the three Koch Brothers proved themselves experts. A Continental turn that stands out as unique and entertaining is that of Paul Sandor, with his miniature burlesque circus, introducing humorous ventriloquial effects. His dogs, smartly gotten up as ponies, were remarkably well trained, and his act was highly appreciated. A turn billed as American comedy acrobats, the Baldwin Brothers, did not strike me as hailing from the States, though their work was good. It is extraordinary what a number of acts are styling themselves from the other side, who perhaps have not even seen the shores of America. This is a doubtful compliment, as several of the turns are not of the premier type. Rossow's Midgets, Staley's Transformation Company, the clever Leamy Sisters, and Zutka are the four notable acts also on the bill. George H. Webster, with his "Mystery," leaves for Paris Monday week, where he appears at Bostock's Hippodrome for one month, returning to England Jan 23, when he plays the Barrasford Tour. On March 16 he sails for America on the *Deutschland*, and opens at the Circle Theatre April 3. The Hippodrome is making a new departure from pantomime this Christmas in a grand spectacular production, entitled, The Butterflies in Fairyland, and the patrons can expect an interesting divertissement, as that up-to-date house never fails to live up to its high reputation.

At the Holloway Empire, Burke, Moller and Teller, who lately arrived back from South Africa, are heavily billed, and proved most amusing in The Professor and His Pupils. If the first part of their act appeared somewhat too grotesque, they well made up for it in their finale, in which the two girls, assisted by Burke, gave a graceful dance, which caught the audience's fancy with quite a vigor. The Levinos are at this hall, having arrived lately from the "Land of Cornstalks," and proved popular entertainers in a novel sketch, entitled, The Rival Arts, which was a combination of song, harp playing and some excellent caricature cartooning, executed with lightning rapidity by Dolph Levino. Burke, Andrus and "Frisco," in their old-time skit, After Covent Garden Ball, made an undoubted hit, the antics of "Frisco," the mule, creating roars of laughter. A clever turn is Clown Ferreros', typically continental, and as an all-round musician he seemed most versatile and original in his construction of instruments. His dog is an apt pupil, playing "Home, Sweet Home," on some bells, with accuracy. The rest of the bill seemed to please.

Way out at the Cambridge Music Hall, "Phroso" is the attraction, and the packed house seemed to be mystified at his mechanical movements. "Phroso" is to be exported to New York very shortly. On the same bill is little Ada Martine, a most refreshing comedienne, while Belle Braham appealed to her audience through two American songs, "I Am Longing for My Old Kentucky Home," and "Just for the Sake of Society," which were enhanced by lantern effects. The pictures and songs were good. Terry and Bentley, whose act has been described in this column before, are most amusing in The Hunt, Miss Terry's style being very attractive.

Being in the neighborhood, and looking for relief from the very dismal weather in London at present, Mr. Verstone sought the sanctuary of the London Shoreditch, and forgot his troubles in laughing over Jordan and Harvey's sallies, they having lately returned from a successful tour in the provinces. They had a big reception, and were instantly at home with the audience, which in that locality is mostly of the Hebrew race. Their hit was an assured one. The Two Bees are still "buzzing" "Hiawatha," and the audience would have felt "stung" if they had also not offered a little honey in their rendering. That anglicised colored gentleman, Will English, Esq., is sentimentalizing to the Shoreditch audiences, not without effect, and though he lacks in voice, he excels in dancing, which seems to come natural to him. Percy Honri rendered Suppe's "Light Cavalry" overture very tunefully on the concertina, while Alexandra Dagmar was most majestic and entertaining in her burlesque on the Duchess of Dantzig.

It is not exactly officially announced, but it is a vaudeville topic which has not been denied, that Horace E. Moss intends to retire from his managing directorship of the Moss' Empires, Limited, and hand over the control to his younger colleague, Oswald Stoll, on Jan. 1, 1905. The variety combine is a huge one, having a capital close upon £2,000,000, and a London contemporary speaks of it as the largest music hall combine in the world. Mr. Moss is a large landed proprietor and a Magistrate in the Midlothian, but still desires to retain his seat on the Board of Directors, although not taking any active part in the business. Mr. Stoll, who is a Cardiff man, is considered one of the "hustlers" in the vaudeville world, and is a man of great energy and perseverance.

Hume, Ross and Lewis in the future are to be Ross and Lewis, and intend producing a new act on Dec. 19 at the Holloway Empire.

Bard and O'Brien, the Adonis Trio, and, it is now rumored, Johnson and Dean also are another three acts that seem to have found it impossible to work together, and I wonder if the wretched climate can be responsible for the differences.

Frank Whitman leaves next week for Paris, and sails for America Dec. 21, with contracts to return here next Summer. By the way, Whitman was left a small legacy by a relative in Milwaukee, and he is anxious to reach home and settle the affair.

Hill and Whittaker sailed last Wednesday on the *Majestic*, while the great Buckner leaves today on the *St. Paul*, being booked to return in 1906.

Radford and Valentine have just signed a sixty-two weeks' contract with Barrasford, after fulfilling a six months' engagement on the Continent, where they leave for shortly. They are topping the bill this week at the Grand Theatre, Halifax.

Arnold De Biere is at present at the Wintergarten, Berlin, where he has a six weeks' contract. La Motogirl is topping the bill at the Palace Theatre, Plymouth, this week.

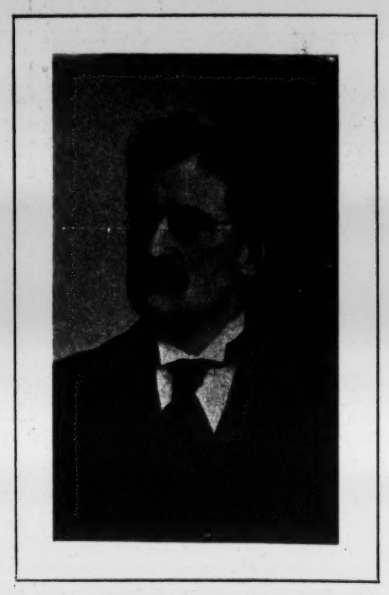
Ed F. Reynard has scored a most emphatic hit in Glasgow at the Palace Theatre, reports stating that he nightly is called before the curtain several times. He has a capital act and deserves all that is coming to him.

I wish to congratulate Mike S. Whallen on his marriage to Frances McNulty, of the McNulty Sisters. Here's to their future happiness, and at the same time I have much pleasure in wishing all readers of THE MIRROR the best compliments of the season and prosperity for the coming new year.

REVONOC.

JAMES J. ARMSTRONG.

There is no agent who is better known or more highly esteemed than James J. Armstrong, whose experience as a vaudeville agent and manager extends over a period of twenty-two years. Mr. Armstrong made his debut into the world in the Fourth Ward of New York City on Dec. 23, 1854, coming of Scotch-Irish parents, so that he in



herits the canniness of the Scot with the wisdom and *savoir faire* of the Celt. He learned the printer's trade, but later drifted into the theatrical business, in which he has since remained. He has fraternal affiliations with the Elks, Knights of Columbus, the Eagles and the Clan-Na-Gael. He has always taken an active interest in politics, but has resisted the temptation to run for any office except the one at 10 Union Square. He has been married twice, and is the proud father of three boys and an equal number of girls. Mr. Armstrong is one of the few agents who take interest enough in their business to look at new acts that are struggling for a foothold in vaudeville. His wide experience enables him to size up a specialty at a glance and he knows the actual value of every act that amounts even to a "row of pins." Mr. Armstrong has been in the managerial field at times during his career, his latest venture in this line having been at the theatre in New Rochelle, N. Y. He came within an ace of securing the Circle when it was in the market a few years ago, but missed it through one of those whirls of Fortune's wheel that come to every man in business.

"WORLD'S FAIR" AT THE GARDEN.

A number of the men who have been at St. Louis during the Fair brought a collection of their exhibits to Madison Square Garden last week. The affair was supposed to be a World's Fair on a small scale, but the scale was so small that the attraction carried very little weight. Some of the "Pike" attractions were on hand, including several Filipinos and the Turkish dancers, one of whom got into court for doing a dance that did not conform to the strict moral code of the New York Police Department. An agent of the Gerry Society visited the Garden on the opening day, and warned the management that several of the Filipino children who took part in an entertainment must not be allowed to perform.

Two attachments were filed on Friday against the New York Art Exposition Company, which is running the enterprise, by Horace Meese and Harry Winsor, for advertising, and by the Blenia Fireproofing Company for work done. The total amount covered by the attachments is $3,201. It was also rumored on Saturday that the "Pikers" had not been paid, and that the foreigners had threatened a strike.

GUMBLE-VANCE.

A wedding that will interest every one connected with the vaudeville and the music publishing industries occurred at Indianapolis, Ind., on Dec. 7, when Moses Gumble and Clarice Vance were made man and wife. Miss Vance is at present the feature singing act with the Orpheum show. She has made a big reputation in vaudeville by a most original method of singing coon songs. She has a quiet manner and a soothing intonation that sets her work entirely apart from that of the raspy, iron-throated soubrette, who mistakes noise for cleverness. Even when her songs deal with strenuous doings, Miss Vance sings them in the same easy, offhand way, and the result is a solid popularity. Mr. Gumble is the well-known hustling representative of the "Big Firm" of music publishers, Shapiro, Remick and Company. He has thousands of friends in the profession who will quaff a Yuletide glass to the health, wealth and prosperity of himself and his bride.

AN ODD TOUR OF THE WORLD.

On a wager that they can travel around the world in twenty-one months, starting without change of clothing or money, and returning with $1,000 earned money each, Bert Reynolds and Frank Van Deveer, two young New Yorkers, are making their way South. They called on the correspondent of THE MIRROR at Roanoke, Va., and had their credentials signed and purposed to call upon the Mayor and add his signature to their papers. They appeared at the Academy of Music in Roanoke in a vaudeville act. William R. Hearst has made arrangements with Cheyenne Joe, the noted Rocky Mountain guide, to take them through the most interesting parts of the Rockies. From San Francisco they will embark for China. A reward of $5,000 each awaits the men if they are successful in carrying out the conditions. They expect to pay their expenses and make the necessary $2,000 by appearing in theatres and doing whatever other work they may be able to obtain.

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Dec. 19, Circle, N. Y.; Dec. 26, Orpheum, Brooklyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, Shea's, Buffalo, Feb. 6, Toronto, Shea's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb 27, Chase's, Washington; March 6, Cook Opera House, Rochester; March 13, Temple, Detroit; March 20, Chicago; March 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; April 17, Omaha, Orpheum; April 24, St. Joe, Orpheum; April 30, Kansas City, Orpheum; May 8, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Summer Home, Macatawa Park, Mich. Sail for England Sept. 4

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England's Greatest Prima Donna Soprano,

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Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

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Dec. 19, Keith's, Providence: Dec. 26, Keith's, Boston; Jan. 2, Portland, Me.; Jan. 9, Mechanics', Salem, Mass.; Jan. 16 Pastor's, New York; Jan. 23, Garrick, Wilmington, Del.: Jan. 30, Maryland, Baltimore.

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The Original BUSTER at Keith's Prospect, Cleveland, this week.

The best of all Comedians, be they great or small,
Is little BUSTER Keaton,
He's the Daddy of them all.
And his little Brother JINGLES,
From the Keaton Family Tree,
Is a Natural Born Comedian,
And as funny as can be—
For this little JINGLES was a born Comique,
And the Managers will soon be saying:
Will you stay another week?
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Bert Van Alstyne and Louise Henry

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Look for us in Christmas Number of MIRROR.

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The Colored Criterion Singers and Dancers.
THE SUCCESS OF SEASONS.

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Johnny and Emma Ray, Down the Pike
Direction of E. D. STAIR.

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CHAS. MAUDE S.

INNESS AND RYAN

Met with well merited success at Richmond Theatre, No. Adams, Mass., last week.
Address WM. MORRIS.

ALFRED BUTT.

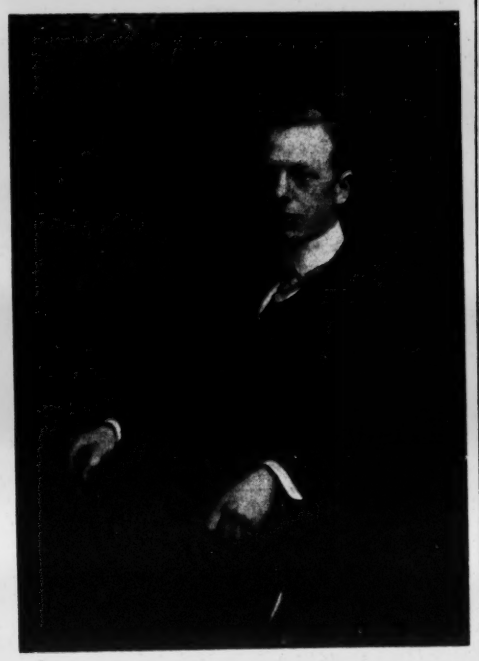


Photo. Langfier, London, Eng.

Above is a portrait of Alfred Butt, manager of the Palace Theatre, London, who has succeeded the late Charles Morton. Mr. Butt joined the staff of the Palace five years ago as secretary. He afterward became assistant manager, and now formally takes up the duties which in reality he has been performing for the past six months. Mr. Butt is extremely popular.

THOMPSON AND DUNDY GET COLONIAL.

The new Colonial Theatre, at Broadway and Sixty-sixth Street, which is now nearing completion under the supervision of its builder, John W. Riehl, has been secured by Thompson and Dundy, proprietors of Luna Park, Coney Island, and the new Hippodrome in this city. Thomas W. Ryley, the well-known manager, is a partner with Thompson and Dundy in the Colonial enterprise. The house will be conducted after the plan of the leading London music halls, with a big vaudeville entertainment, and the prices will range from 25 cents to $1. Smoking will be allowed in the balcony, which will consist entirely of boxes, and there will be a wide promenade back of them, with tables at which refreshments will be served. The new house has a seating capacity of 1,800. Mr. Ryley will be the manager in charge.

WAR ON CHEAP THEATRES.

The great success achieved by the 10-cent vaudeville theatres that have sprung up like mushrooms all over the Northwest has stirred the managers of the regular theatres to action. The cheap houses are said to have cut into the business to such an alarming extent that summary action is imperative. The line of action contemplated by the big managers is to give the public a surfeit of cheap vaudeville, by furnishing it to their patrons themselves. The first gun of the campaign was fired a few days ago when the Opera House, at Great Falls, Mont., was opened as a vaudeville theatre at popular prices. It is said that a number of other houses will follow, and it is hoped that the people will see so much vaudeville, a great deal of which is bound to be pretty poor stuff, that they will gladly welcome the return of the legitimate attractions.

EDITH HELENA RETURNS.

Edith Helena, who has been singing abroad for the past year, meeting with wonderful success in the European capitals, returned last week to fill a ten weeks' engagement in this country, opening at Hammerstein's Victoria on Jan. 2. Her principal reason for coming over was to spend the Christmas holidays with her invalid mother. Miss Helena will go back to Europe at the end of the ten weeks, and will immediately begin to study operatic roles under Prince de Billwiller, a famous teacher of Milan. She will make her debut at the Scala Theatre in Milan, and next season will return to New York as a member of Heinrich Conried's company at the Metropolitan Opera House. Her coming engagements will be the last she will play in vaudeville.

WEBER SQUELCHES ROUGH.

On Tuesday afternoon last, while a bevy of matinee girls were waiting in the lobby of the Weber Music Hall to purchase tickets for the performance, a big man who had been dining rather foolishly attempted to buy a box. His room being more desirable than his company, Treasurer Minehan refused to take his money. This angered him so that he attempted to demolish the beautiful new glass front of the box-office. Mr. Weber, who was, as usual, watching the crowd pass in, was out in the lobby in a jiffy, and with a couple of well directed solar plexus blows had the disturber "down and out" in less time than it takes to tell it. The intruder was unceremoniously hustled out into Broadway, where the slushy snow was not nearly so inviting as the warm interior of the theatre.

CHARLES E. BRAY PROMOTED.

Charles E. Bray, who has been the resident manager of the Orpheum, New Orleans, since it was opened, has been promoted to the office of Assistant General Manager of the Orpheum Circuit, with headquarters in Chicago. He will still retain the management of the New Orleans house and will visit it at regular intervals. In his absence the affairs of the theatre will be looked after by Mr. Winston, who has been the press agent of the house for some time past.

JULIAN ROSE MARRIED.

Julian Rose, the monologist, who makes a specialty of impersonating Hebrew types, was married in this city on Dec. 4 to Rose Cameron. Both Mr. Rose and Miss Cameron are at present playing in the melodrama, Fast Life in New York. When the news of their marriage reaches their friends through THE MIRROR there is no doubt they will be showered with congratulations.

VAUDEVILLE IN BROOKLYN.

Robert Downing in The Gladiator at Hyde and Behman's did not quite come up to expectations. Mr. Downing himself succeeded in making a good impression, but both the sketch and his support were bad. Madame Slapoffski scored a most successful hit in her singing. She has a voice of rare quality and sings with great expression. Her selections included the "Jewel Song," "I'm Trying So Hard to Forget," "Scenes That Are Brightest." Mr. and Mrs. Perkins Fisher in The Half-Way House added another artistic triumph to their already long list, and Tenbrooke, Lambert and Tenbrooke, in their clever comedy sketch, proved a good laughing hit. Charles Barry and Hulda Halver, after a long absence, have returned to vaudeville. Their singing, dancing and comedy last week was far better than they have ever offered, and they were one of the big hits of the bill. The Nichols Sisters, in one of the cleverest acts of its kind, were more than appreciated. Their work is so entirely original and they work in such a happy, everybody be merry way that any audience would be loth to have them go. The Leffel Trio have a new act that is both novel and original. It is called A Night on the Ocean, and gives these clever bar comiques great scope for their versatility. Arthur Whitelaw pleased immensely in a good line of "talk," and won both laughter and applause in good proportion. Paulton and Daley made a capital impression in good comedy and clever cycling. This week Champagne Dancers, Mlle. Ella Bradna, Barney Fagan and Henrietta Byron, Mattie Keene and company, Matthews and Harris, John Birch, Coakley and McBride, Bertie Fowler, and Fernando Family.

R. G. Knowles returned to America and opened at the Orpheum last week. His material was a complete surprise. Every up-to-date question that is interesting the public was hauled over the coals by Mr. Knowles, and the result was almost a continual laugh. His songs, as ever, caught the fancy of the audience, and he was encored repeatedly. Richard Buhler, assisted by Louise Orendorf, offered a little sketch on the order of Rames, entitled, Birds of a Feather. The sketch was lacking in interest, and Mr. Buhler persisted in ranting, and endeavored to tear the stage apart with every line he spoke. Norah Bayes again made every one sit up in wonder and reason out why it was that Broadway managers do not snatch her up before it is too late. She would cause a sensation in musical comedy on Broadway. The Ten Ichi Troupe proved as interesting as ever; Charles Hooker and MaBelle Davis, in an exceptionally clever song and dance "sketch," deserve great praise; the Tratehne stallions caused a sensation in their second week; the Melani Trio, Mazus and Mazett, R. J. Jose, and Lloyd's dogs completed the bill. This week, Paul Conchas, Zenerts Midgets, Mason, Keller and company, Green and Werner, D'Alma's Dog and Monkey Circus, Casting Dunbars, the Rolfes, and R. G. Knowles in second week.

At Watson's Cozy Corner, Drawer, Shorty and Lillian De Witt, Lawler and Daughters, Loney Haskell, and Agnes Behler compose the ollo. The Toreador is the burlesque. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Paulinetti and Poquo are a special vaudeville feature with the Thurber and Nasher co. this season. This co. is having a prosperous season, and has been engaged to play for eight weeks next Summer at Bar Harbor, Me.

Frederick Melville reports that La Motogirl has scored another big success at Breslau, Germany, and was booked to open on Dec. 5 on the Livermore Tour in England, beginning in Plymouth.

H. B. Thearle and Louis W. Buckley opened the Thearle-Buckley Agency last week in the St. James Building. Mr. Thearle was one of the proprietors of the Redpath Lyceum Bureau for many years, and is at present vice-president and general manager of the Pain Pyrotechnic company. Mr. Buckley was director of amusements at the Buffalo Exposition, and has had a wide experience in management and newspaper work. The firm intends to handle big, exclusive novelties for vaudeville.

Anita Marlo, of Harris and Marlo, is mourning the loss of her mother, who died at her residence, 521 West Twenty-third street, this city, on Dec. 9.

Madame Slapoffski (Frances Neilson) received some very flattering notices from the Brooklyn papers for her singing last week at Hyde and Behman's. She has added to her repertoire a new song, called, "I'm Trying So Hard to Forget," written especially for her by Charles K. Harris.

Frey and Ferguson, who have spent a great deal of time and money in perfecting their new act, The Fox Hunters, have sent a protest to THE MIRROR concerning another vaudeville team, who have appropriated almost their entire act. It seems a pity that there is not some drastic way of dealing with pirates of this kind, but Frey and Ferguson hope that the managers will see to it that they are protected. In England these matters are managed so well that it is impossible for one act to use even an exclusive song without the written consent of the people who control it.

Herbert Kelcey and Effie Shannon have been secured by Percy G. Williams, and will probably make their vaudeville debut at the new Auditorium in Harlem about Jan. 30.

Robert Hilliard will give a trial performance of a new sketch at Keith's, Providence, on Thursday afternoon. It is called As a Man Sows, and was written expressly for Mr. Hilliard by R. Campbell MacCullough. The cast will include Earl Ryder, Lillian Thatcher, June Pelton and Henry Maxwell. It is Mr. Hilliard's present intention to have the sketch elaborated into a three-act play, in which he may star next season.

Weber and Ziegfeld will put on a burlesque of Leah Kleschna within four weeks after the production of the travesty on The College Widow, which will be called The College of Widows. The managers intend to put on a new burlesque every four weeks for the rest of the season, and will arrange the entertainment so that two burlesques on different plays will be seen at every performance.

Joseph F. Vion has been very active since he entered the field in competition with the real estate agents of the Bronx. He has made a number of good deals whereby several of his old friends in the profession have been enabled to make safe investments in good New York property.

Minola Mada Hurst, "Queen of the Magic Kettle," was tendered a banquet at the Hotel Cecil, London, by the officers of the United States flagship *Olympia* before leaving London for the continent. Among those present were: Captain Harding, Lieutenant Freyar, Lieutenant Littlefield, Paymaster Simpson, E. F. Thurber, Dr. Lee De Forest, Dr. Smith, Mr. and Mrs. B. F. Taylor, Mr. and Mrs. F. Z. Maguire, Fred Grundy, and many others.

Several prominent vaudevillians, headed by George Fuller Golden and George Evans, had a discussion a few days ago in the cafe of a New York hotel concerning the "foolish walk" as a means of eliciting laughs from an audience. The discussion became general, and at least a dozen performers gave exhibitions of their "copyrighted" foot movements, that greatly amused the onlookers. When the next debate on this subject is held, it would be a good idea to invite R. G. Knowles, who knows a thing or two about funny walks himself.

Jack Mason will spend the rest of the season directing the tour of his Society Belles in vaudeville, their time being fully booked. For several weeks past, he has been stage manager at the La Salle Theatre, in Chicago, where he has staged two very successful productions. The last one he put on, His Highness, the Bey, is now running very smoothly. Mr. Mason staged this production without assistance from start to finish, and has won many very favorable comments for his work. He decided to leave the La Salle, as he wishes to give his personal attention to the Society Belles and one or two other acts that he has in preparation. He will be back in New York in the Spring to do some strenuous work in staging special acts for the roof-gardens.

The Brownies (Charles, Bess and "Hoodoo," the dog,) have closed with Tried for Her Life, and are spending the holidays at their home in Topeka, Kan.

The Musical Johnstons sailed from Australia for Perth, W. A., on Nov. 19. On Dec. 26 they were booked to start for London on the *Omrah*. They report that Mrs. Tittell-Brune is enjoying great popularity in Australia.

Will H. Murphy and Blanche Nichols made such a success at Keith's Union Square in From Zaza to Uncle Tom that the management wished to retain them for a third week, but this was impossible, owing to the fact that they could not set back their date in Pittsburgh.

Lotta Gladstone was called to her home by a telegram on Dec. 16, announcing the death of her sister and the illness of her mother. She has canceled all of her time for the rest of the season.

A nine-pound baby boy was born to Mr. and Mrs. Harry Linton at the Hotel Hartman, Columbus, Ohio, on Dec. 17. Mrs. Linton is professionally known as Anita Laurence, of the Laurence Sisters. Mr. Linton is a member of the company playing My Wife's Family.

Arthur H. Kherns, of Kherns and Cole, has been suffering during the past year with a complication of diseases, and has been ordered by his physicians to leave the stage for three months at least. He has canceled all his time, and is now at his home in Wyoming, Ohio, a suburb of Cincinnati. He is feeling better every day, and expects to return to work again about March 1.

John Graham will begin a series of Sunday night concerts at the Herald Square Theatre on Jan. 1.

Howard B. Nichols, acting manager of the Gaiety Theatre, Albany, N. Y., who has been seriously ill, has recovered, and is attending to business as usual.

Charles E. Royal, the monologist, has been obliged to postpone several dates on account of illness. He has gone to his home in Tacoma, Wash., to recuperate, and will resume work, playing his coast engagements later in the season.

Menifee Johnstone and Belle Stoddard will leave the cast of The Great Automobile Mystery on Saturday evening of this week, and will immediately return to vaudeville in a new sketch called The Tray of Diamonds.

Hayman and Franklin are in their tenth week on the Barrisford Tour in England. They write they have nine months' solid bookings, and that their act is a big hit.

VAUDEVILLE PERFORMERS' DATES

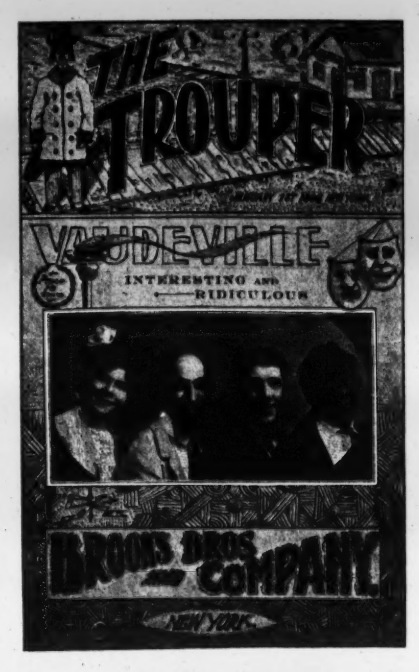
Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Cook's, Rochester, N. Y., 26-31.
Adler, Flo—Olympic, Chgo., 26-31.
Abern and Baxter—Pantage's, Seattle, 26-31.
Aherns, The—Olympic, Chgo., 26-31.
Alburtus and Bartram—Empire, Cardiff, Wales, 26-31, Empire, Swansea, Jan. 2-7.
ALDRICH, CHARLES T.—Empire, London, Eng., Oct. 24-Dec. 31.
Allaire and Caville—Empire, Minneapolis, 26-31.
Allen, Searl and Violet—Poli's, Hartford, 26-31, Portland, Port., Me., Jan. 2-7.

VAUDEVILLE. VAUDEVILLE.

"MADDOX AND PROUTY
ARE CLEVER, ENTERTAINING AND FUNNY" —*Toronto Mail-Empire.*
WE WISH A MERRY XMAS TO ALL!!
This Week at HOME with the OLD FOLKS.
Jan. 2, TEMPLE, Detroit. Jan. 9, COOKS, Rochester.
Jan. 16, 23, and 30, Open THAT IS ALL FOR A LONG TIME!
WILLIAM MORRIS IS DOING IT!

Allison, Mr. and Mrs.—G. O. H., Pittsburgh, 26-31.
Allmon, Joe—Unique, Santa Cruz, Cal., 26-31.
Almond and Largan—Keith's, Prov., 26-31.
Alpine Family—St. Louis 26-31.
Amalia-Manola Family—Sheedy's, Fall River, Mass., 26-31.
Ardelle and Bayard—Poli's, Springfield, Mass., 26-31.
ASHTON, MARGARET—Empire Palace, South Shields, Eng., 26-31, Empire, Newcastle, Jan. 2-7.
Atalanta, La Belle—Empire, Cardiff, Wales, 26-31, Empire, Swansea, Jan. 2-7.
Atkinson, George—Castle, Bloomington, Ill., 26-31.
Auburns, Three—Grand, Missoula, Mont., 26-31.
Bailey and Madison—Yorkville 26-31.
Baker, Peter—Orph., Denver, 26-31.
Baker, Tony—Orange St., Lancaster, Pa., 26-31.
Bandy and Wilson—H. and B., Chgo., 26-31.
Barrett Sisters—Columbia, Cincinnati, 26-31, Olympic, Chgo., Jan. 2-7.
Barrows and Lancaster—Keith's, N. Y., 26-31.
Bedouin Arabs, Seven—C. O. H., Chgo., 26-31.
Belford, Mr. and Mrs. Al. G.—Cole's, Lynn, Mass., 26-31, Howard, Boston, Jan. 2-7.
Belfort, May—Casto, Fall River, Mass., 26-31.
Bell, Digby—Keith's, Phila., 26-31.
Bellman and Moore—G. O. H., Pittsburgh, 26-31, Columbia, Cincinnati, Jan. 2-7.
BENTLEE, VALERIE—Shea's, Toronto, 26-31, Keith's, Cleveland, Jan. 2-7.
Bingham and Gable—Bon Ton, Salt Lake City, 26-31.
Bingham, J. W.—Grand, Missoula, Mont., 26-31.
Birch, John—H. and B., Bklyn., 26-31.
Blanche, La Belle—Proctor's 5th Ave., 26-31.
Blodgett Sisters—Proctor's 5th Ave., 26-31.
Boises, Four—Keith's, Phila., 26-31, Shea's, Buffalo, Jan. 2-7.
Boyd, Harry—Novelty, Oakland, Cal., 26-31.
Bradbury, Jessie—Hathaway's, New Bedford, Mass., 26-31.
Bradna, Ella—H. and B., Bklyn., 26-31.
Bright Brothers—Haymarket, Chgo., 26-31.
Broilers, Nine—Proctor's 23d St., 26-31.
Brooks and Young—Gangham's, Springfield, Ill., 26 Jan. 1.
Brown and Wright—Orph., Davenport, Ia., 26-Jan. 14.
Browne, Whistling Tom—Empire, London, Eng.—indefinite.
Burke and Dempsey—Empire, Hoboken, N. J., 26-31.
Burke and La Rue—Victoria, N. Y., 26-31.
Burt, Anna—Bijou, Des Moines, Ia., 26-31.
Burt, Frank—Vaudeville, London, Can., 26-31.
Burtons and Brooks—Olympic, Chgo., 26-31, Haymarket, Chgo., Jan. 2-7.
Bush and Gordon—Bijou, La Crosse, Wis., 26-31, Chgo., 1-7.
Bush, Frank—Keith's, N. Y., 26-31.
Byron and Langdon—Empire, Swansea, Wales, 26-31, Empire, Newport, Eng., Jan. 2-7.
Campbell and Johnson—Orph., Kansas City, 26-31.
Campbell, Dillon and Campbell—C. O. H., Chgo., 26-31.
Canfield and Carleton—Orph., Kansas City, 26-31.
Carlin and Otto—Orph., Utica, N. Y., 26-31.
Carlo's Dogs—Chase's, Wash., 26-31.
Carmen Troupe, La Belle—Columbia, Cincinnati, 26-31.
Carmen Sisters—Proctor's 23d St., 26-31.
Caron and Herbert—Proctor's 23d St., 26-31.
Carr and Yinle—Casto, Fall River, Mass., 26-31.
Carrie, Mlle.—Bijou, Duluth, Minn., 26-Jan. 7.
Carter, Billy—Keith's, Prov., 26-31.
Case, Charley—Cook's, Rochester, N. Y., 26-31.
Caswell, Maude—Barrasford, Tour, 26-March 4.
Champagne Dancers—H. and B., Bklyn., 26-31.
Chassino—Orph., Denver, 26-31.
Chester, Mlle.—Temple, Detroit, 26-31.
Clark and Duncan—Haymarket, Chgo., 26-31.
Clark, Lucy—Poli's, New Haven, Conn., 26-Jan. 7.
Clifford and Burke—Orph., Minneapolis, 26-31.
Coakley and McBride—H. and B., Bklyn., 26-31.
Colini-Clairons, Eight—Orph., Kansas City, Jan. 2-7.
Collins and Hart—Empire, London, Eng., 25-Feb. 12.
Collins and Hawley—Proctor's, Newark, N. J., 26-31.
Conchas, Paul—Orph., Bklyn., 26-31.
Conroy and Pearl—Gaiety, Springfield, Ill., 26-31.
Conway and Leland—London, Eng., 19-Jan. 30.
COOKE AND MISS ROTHERT—Coliseum, London, 19-Jan. 14.
Coulter and Starr—Pastor's, N. Y., 26-31.
CRANE, GARDNER, MR. AND MRS.—Mohawk, Schenectady, N. Y., 26-31, Proctor's, Albany, Jan. 2-7.
Crawford, Mary—C. O. H., Chgo., 26-31.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., New Orleans, 19-31.
Crowley and Foley—Keith's, Phila., 26-31, G. O. H., Pittsburgh, Jan. 2-7.
Cunningham and Lord—Trent, Trenton, N. J., 26-31.
Curtis and Adams—Proctor's 23d St., 26-31.
Curtis, May—Casto, Lowell, Mass., 26-31.
Cuttys, Six Musical—Proctor's, Newark, N. J., 26-31
D'Almas Dogs and Monkeys—Orph., Bklyn., 26-31.
Dahlias, Les—Keith's, Cleveland, 26-31.
Dale, Violet—Park, Worcester, Mass., 26-31.
Darrow, Mr. and Mrs. Stuart—Poli's, New Haven, Conn., 26-31.
Dawson and White—Mechanics' Salem, Mass., 26-31.
Day, Edmund—Olympic, Chgo., 26-31.
DAY, GEORGE W.—Keith's, Phila., 26-31, Maryland, Balto., Jan. 2-7.
Daytelle, Madge—Crystal, Marion, Ind., 26-31.
DE BIERE, ARNOLD—Wintergarten, Berlin, 5-Jan. 14.
De Witt, Josie—Olympic, Chgo., 26-31.
De Witt, Burns and Torrance—Orph., N. Or., 26-31.
Delmore and Lee—Columbia, St. Louis, 26-31, C. O. H., Chgo., Jan. 2-7.
Derenda and Green—Empire Palace, Johannesburg, South Africa, 17-April 2.
Deveau, Hubert—G. O. H., Memphis, 26-31.
Dixon, Bowers and Dixon—Dominion, Winnipeg, Can., 26-31.
DOHERTY SISTERS—Ronacher, Vienna, 1-31, Wintergarten, Vienna, Jan. 12-31.
Doherty's Poodles—Keith's, Prov., 26-31.
Doone, Allen—Casto, Lowell, Mass., 26-31.
DOWNS, T. NELSON—Wintergarten, Berlin, Germany, 1-31, Barrasford Tour, Eng., Jan. 2-Feb. 25.
Doyle, Dancing—Pantages, Seattle, 26-31.
D's and D's—Main St., Peoria, Ill., 25-30, Bijou, Des Moines, Jan. 2-8.
Dunbars, Four Casting—Orph., Bklyn., 26-31.
Dupont, Mary—Keith's, N. Y., 26-31.
Earle and Earle—Victoria, N. Y., 26-31.
Early and Late—C. O. H., Chgo., 26-31.
ECKHOFF AND GORDON—Garrick, Wilmington, Del., 26-31.
Edyth Ballet Troupe, Rose—Madison Sq. Garden, 17-30.
Eldridge Press—Circle, N. Y., 26-31, Orph., Bklyn., Jan. 2-7.
Emerson and Omega—Empire, Hoboken, N. J., 26-31.
Empire City Quartette—Pastor's, N. Y., 26-31.
English Girls, Seven—Proctor's, Newark, N. J., 26-31.
Esmeralda Sisters—Orph., St. Joe, 26-31, Orph., New Or., Jan. 2-7.
Everhart, The Great—Lielich's, Breslau, 1-30.
Fadette's Orchestra—Shea's, Buffalo, 26-31, Shea's, Toronto, Jan. 2-7.
Fagan and Byron—H. and B., Bklyn., 26-31.
Ferguson and Passmore—Olympic, Chgo., 26-Jan. 1.
Fernando Family—H. and B., Bklyn., 26-31.
Fields, Happy Fanny—Empire, Holloway, Eng., 26-31, Empire, New Cross, Jan. 2-7.
FIELDS, W. C.—Princess, Manchester, Eng., 19-March 30.
Filson and Errol—Orph., Minneapolis, Jan. 2-7.
FISHER, MR. AND MRS. PERKINS—Chase's, Wash., 26-31.
Fiske and McDonough—Empire, Nottingham, Eng., 26-31, Empire, Swansea, Wales, Jan. 2-7.
Fitzgibbon-McCoy Trio—Keith's, N. Y., 26-31.
FLETCHER, CHARLES LEONARD—Orph., Minneapolis, 16-31, Orph., Omaha, 1-7.
Florence Sisters, Three—Victoria, N. Y. C., 26-31.
Florenz Troupe—Folies Bergere, Paris, France, 1-Jan. 14.
Foster's Dogs—Orph., Omaha, 26-31.
Fowler, Bertie—H. and B., Bklyn., 26-31.
Fox, Della—Cook's, Rochester, N. Y., 26-31.
Foy and Clarke—Empire, Hoboken, N. J., 26-31.
Francelli and Lewis—Casto, Lowell, Mass., 26-31.
Frank and Bob—Orph., Los Angeles, 19-31.
Frobel and Ruge—Montpelier, France, 5-30, Moulin Rouge, Paris, Jan. 1-31.
Gagnoux, The—Casto, Lawrence, Mass., 26-31.
Gardner and Maddern—Chase's, Wash., 26-31, Mohawk, Schenectady, N. Y., Jan. 2-7.
Gardner Brothers—Pastor's, N. Y., 26-31.
Garrison, Jules—Keith's, Prov., 26-31.
Gaylord, Bonnie—Unique, Minneapolis, 26-31, Bijou, Duluth, Jan. 2-7.
Genaro and Baily—Proctor's, Newark, N. J., 26-31.
Genaro and Theol—Casino, Paris, France, Jan. 1-31.
George and Harrington—Casto, Lowell, Mass., 26-31.
Germinal—Proctor's, Newark, N. J., 26-31.
Gillette's Dogs—Trent, Trenton, N. J., 26-31.
Gillman Trio—Casto, Lowell, Mass., 26-31.
Gladstone, Lotta—Cook's, Rochester, 26-31, Shea's, Buffalo, Jan. 2-7.
Gleason and Houlihan—Orph., Omaha, 25-31.
Glinserettes, Six—Keith's, Prov., 26-31.
Glose, Augusta—Orph., St. Joe, Jan. 1-7.



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Godfrey, Hal—Orph., Utica, N. Y., 26-31, Poli's, New Haven, Conn., Jan. 2-7.
Gordon, Cliff—Keeney's, Bklyn., 26-31.
Goggin and Davis—Empire, Middlesboro, Eng., 26-31, Empress and Middlesex London, Jan. 2-7.
Golden, George Fuller—Proctor's 23d St., 26-31.
Gorman, William A.—Casto, Lowell, Mass., 26-31.
Grand Opera Quartette—H. and B., Chgo., 26-31.
Green and Werner—Orph., Bklyn., 26-31, Victoria, N. Y., Jan. 2-7.
Haden, Joan—Circle, N. Y. C., 26-31.
Hale and Francis—Apollo, Berlin, Germany, Jan. 1-31.
Hallen and Fuller—Orph., Kansas City, 26-31.
Hardeen, Theodore—Empire, Swansea, Wales, 26-31, Empire, Newport, Eng., Jan. 2-7.
Harmony Four—Lyceum, London, Eng., 26-31.
Harrington, Dan J.—Proctor's 125th St., 26-31, Proctor's, Albany, Jan. 2-7.
Harris and Walters—Pastor's, N. Y., 26-31.
Hatch Brothers—Vaudeville, London, Can., 26-31.
Hathaway and Walton—Poli's, New Haven, Conn., 26-31.
Hawkins, Lew—Haymarket, Chgo., 26-31.
Hayman and Franklin—Regent, Salford, Eng., 26-31, Alhambra, Hull, Jan. 2-7.
Heclow, Charles—Unique, Eau Claire, Wis., 26-31, Bijou, Duluth, Minn., Jan. 2-7.
Heclow, Marie—Bijou, Dubuque, Ia., Jan. 2-7.
Hefron, Tom—Lyric, Denver, 26-31.
Hellmann—Dominion, Winnipeg, Can., Jan. 2-7.
Henry, Eugene—Grand, Joliet, Ill., 26-31, Crystal, South Bend, Ind., Jan. 2-7.
Herrmann, Adelaide—Colonial, Lawrence, Mass., 26-31.
HERRMANN THE GREAT—Orph., Los Angeles, 26-Jan. 7.
Herzog's Stallions—Victoria, N. Y., 26-31.
Hewett, Frank—Kamloops, N. W. T., 26-28, Ashcroft 29-31.

Hickey and Nelson—Olympic, Chgo., 26-31.
Hilliard, Robert—Keith's, Prov., 26-31.
Hoch and Elton—Trent, Trenton, N. J., 26-31.
Hodge, Robert Henry—H. and B., Chgo., 26-31.
Holcombe, Curtis and Webb—Proctor's 23d St., 26-31.
Holdsworths, The—Bijou, Escanaba, Mich., 26-31.
Hoopers, The—Hippodrome, London, Eng., Nov. 21-Jan. 14.
Hope, Marjorie—Vaudeville, London, Can., 26-31.
Howard and Bland—Keith's, Boston, 26-31, Portland, Port., Me., Jan. 2-7.
Howard Brothers—Chase's, Wash., 26-31.
Howard's Dogs and Ponies—Orph., Los Angeles, 19-31.
Howe and Scott—M. H., Boston, 26-31.
Huntings, Four—Hopkins', Louisville, 26-31, Keith's, Cleveland, Jan. 2-7.
Hyde and Heath—Novelty, Logan, Utah, 26-31, Grand, Reno, Nev., Jan. 2-7.
Inness and Ryan—Garrick, Wilmington, Del., 26-31.
Ireland's Band—M. H., Boston, 26-31.
Jansen—Vaudeville, London, Can., 26-31.
Jennings and Renfrew—Columbia, St. Louis, 26-31.
Jewell's Manikins—Proctor's, Albany, 26-31.
Johnson and Dean—Liebich's, Breslau, Germany, 1-31, Wintergarten, Berlin, Jan. 1-31.
JOHNSTONS, MUSICAL—London, Eng., 26—indefinite.
Joscarys, Three—Victoria, N. Y., 26-31.
Kane, Leonard—Keith's, N. Y., 26-31.
Kauffman Troupe—Circle, N. Y., 26-31.
Keatons, Three—Pastor's, N. Y., Jan. 2-7.
Kelcy, Mr. and Mrs. Alfred—H. and B., Bklyn., Jan. 2-7.
Kelly and Ashley—Poli's, New Haven, Conn., 26-31.
Kelly, John T.—Orph., Omaha, 25-31.
Kennedy, May—Orange St., Lancaster, Pa., 26-31.
Keno, Walsh and Melrose—Orph., Utica., N. Y., Jan. 2-7.
Kenyon and De Gamo—C. O. H., Chgo., 26-31.
Kimball and Donovan—G. O. H., Pittsburgh, 26-31.
Klein and Clifton—Columbia, Cincinnati, 26-31.
Klein, Otts and Nicholson—Keith's, Cleveland, 26-31.
Knight Brothers and Sawtelle—C. O. H., Chgo., 26-31.
Knowles, R. G.—Orph., Bklyn., 26-31.
Kollins and Wilson—Lyceum, 'Frisco., 19-31.
Burtis' Dogs—Hopkins', Memphis, 26-31, G. O. H., Indianapolis, Jan. 2-7.
La Claire and West—Globe, Billings, Mont., 19-24.
La Mar and Rehan—Pastor's, N. Y., 26-31.
Lancaster, Freda—A. and S., Boston, 19-24.
Lane and Susinetta—Empire, Colorado Springs, 26-31.
Lane, Arthur—Lyric, Portland, Ore., 26-31.
Larivee and Lee—Grand, Joliet, Ill., Jan. 26-31.
La Tell Brothers—Empire, Hoboken, N. J., 26-31.
Latina, Mlle.—Orph., Kansas City, 26-31.
Lavardo and Huard—York, St. Johns, Can., 26-31.
Lavender and Tomson—Keith's, Prov., 26-31.
Lavine and Leonard—Hathaway's, New Bedford, Mass., 26-31.
Lawrence, Al.—Hippodrome, Glasgow, Scot., 26-31, Palace, Glasgow, Jan. 2-7.
Lee, Henry—C. O. H., Chgo., 26-31.
Leonard and King—Poli's, New Haven, Conn., 26-31.
Leonhardt—People's, Cedar Rapids, Ia., 26-31.
Le Roy, Lillian—H. and B., Chgo., 26-31, Keith's, Pittsburgh, Jan. 2-7.
Leslie, Eddie—Bijou, Duluth, Minn., 26-Jan. 7.
Leslie, George W.—Columbia, St. Louis, 26-31.
Libby and Trayer—Keith's, N. Y., 26-31.
Levino, Dolph and Susie—Empire, Shepherd's Bush, Eng., 26-31, Cardiff, Wales, Jan. 2-7.
Litchfield, Mr. and Mrs. Neil—Royal, Oldham, Eng., 26-31, Palace, Belfast, Ire., Jan. 2-7.
Littlefield, C. W.—Vaudeville, London, Can., 26-31.
Litz's Spaniels—Hathaway's, New Bedford, Mass., 26-31.
Lloyd, Herbert—Empire, London, Eng., Nov. 21-Jan. 14.
Lucier, Mr. and Mrs. Fred—Park, Worcester, Mass., 26-31, Keith's, Prov., Jan. 2-7.
Lucy and Lucier—Castle, Bloomington, Ill., 26-31.
Lukens, Four—Empire, London, Eng., Nov. 1-Dec. 30.
McBans, The—Victoria, N. Y., 26-31.
McCord, Lewis—C. O. H., Chgo., 26-31, G. O. H., Indianapolis, Jan. 2-7.
McGrath Brothers—Park, Worcester, Mass., 26-31.
McIntyre and Rice—Proctor's, Newark, N. J., 26-31.
McKinley, Mabel—Olympic, Chgo., 26-31.
McKinnon and Reed—Haymarket, Chgo., 26-31.
McMahon's Watermelon Girls—Columbia, Cincinnati, 26-31, Olympic, Chgo., Jan. 2-7.
Macdonald, James F.—Orph., Kansas City, 26-31, Orph., St. Joe, Jan. 2-7.
Macy and Hall—Circle, N. Y., 26-31, Mohawk, Schenectady, Jan. 2-7.
Majestic Musical Four—Empire, Hoboken, N. J., 26-31.
Mann, Danny—Grand, Missoula, Mont., 26-31.
Mannings and Drew—Proctor's, Newark, N. J., 26-31.
Mantell, Grace—Vaudeville, London, Can., 26-31.
Marion and Deane—Hathaway's, New Bedford, Mass., 26-31.
Marlowe and Plunkett—Keith's, Prov., 26-31.
Martin and Quigg—Pastor's, N. Y., 26-31.
Martine Brothers—Melini, Hanover, 16-31, Scala, Copenhagen, Denmark, Jan. 1-30.
Martini and Maximillian—Hathaway's, New Bedford, Mass., 26-31.
Mason and Keeler—Orph., Bklyn., 26-31.
Mason's Society Belles—Haymarket, Chgo., 26-31, Columbia, St. Louis, Jan. 2-7.
Mathews and Ashley—Keith's, Prov., 26-31.
Mathews and Harris—H. and B., Bklyn., 26-31.
Mazus and Mazette—Trent, Trenton, N. J., 26-31.
Meier and Mora—Alhambra, Paris, France, Jan. 2-7.
Melini—Paris, 1-20, Monte Carlo, 22-Feb. 1.
Melville and Stetson—Trent, Trenton, N. J., 26-31.
MEREDITH SISTERS—Coliseum, London, Eng., 19—indefinite.
Merritt, Hal—Hathaway's, New Bedford, Mass., 26-31.
Mexias and Dog—Olympic, Chgo., 26-31.
Misco and Idaline—Pastor's, N. Y., 26-31.
Midgely and Carlisle—Empire, Hoboken, N. J., 26-31.
Miett's Dogs—C. O. H., Chgo., 26-31.
Millman Trio—Keith's, Phila., 26-31.
Mills and Morris—Pastor's, N. Y., 26-31, Hathaway's, New Bedford, Mass., Jan. 2-7.
Millward, Jessie—H. and B., Chgo., 26-31.
Minor and Galbreth—Unique, Minneapolis, 26-31.
Mitchell and Marron—Proctor's 23d St., 26-31.
Monroe, Mack and Lawrence—Trent, Trenton, N. J., 26-31.
Mooney and Holbein—Poli's, Springfield, Mass., 26-31.
Moore and Littlefield—Shea's, Buffalo, 26-31, Shea's, Toronto, Jan. 2-7.
Morris, Joseph and Nellie—C. O. H., Chgo., 26-31.
Morton and Elliott—Empire, Swansea, Wales, 26-31, Empire, Newport, Eng., Jan. 2-7.
MOTOGIRL, LA CREATRICE—Livermore Tour, Eng., 1-31, Malini, Hanover, Germany, Jan. 2-7.
Mudge, Eva—H. and S., N. Y., 26-31.
Murphy and Francis—G. O. H., Pittsburgh, 26-31.
Murphy and Nichols—Keith's, Cleveland, 26-31.
Murphy, Mr. and Mrs. Mark—Orph., Denver, 19-31, Orph., Omaha, Jan. 2-7.
Narelle, Marie—Keith's, Prov., 26-31.
Navajo Girls—Orph., New Or., 26-31.
Naynon, Rose—Proctor's 23d St., 26-31.
Nelson-Farnum Troupe—Proctor's, Newark, N. J., 26-31.
Newsboys' Quartette—Olympic, Chgo., 26-31.
NIBLO, FRED—Keith's, and Victoria, N. Y., 26-31, Shea's, Buffalo, Jan. 2-7.
Nobles, Milton and Dolly—Poli's, New Haven, Conn., 26-31, Poli's, Springfield, Mass., Jan. 2-7.
Norman, Mary—Circle, N. Y. C., Jan. 2-7.
Nugent, J. C.—Hathaway's, New Bedford, Mass., 26-31, Orph., Utica, N. Y., Jan. 2-7.
O'Brien and Havel—H. and B., Chgo., 26-31.
O'Donnell Brothers—Proctor's 23d St., 26-31.
Olopas, Leo—Proctor's 23d St., 26-31.
O'Mara, Lillian—M. H., Boston, 26-31.
ONRI, ADELE PURVIS—Montreal, 26-31, Albany, Jan. 2-4, Troy, 5-7.
Orpheus Comedy Four—Keith's, Phila., 26-31, Keith's, Boston, Jan. 2-7.
Pattersons, Bounding—Coliseum, London, Eng., 19-Jan. 16.
Paige, Jay—Orph., Omaha, 25-31.
Palmer and Robinson—Unique, Indianapolis, 26-31.
Payton and Harris—Olympic, Chgo., 26-31.
Phelps, Three—Smith's, Grand Rapids, Mich., 26-31.
Pierce and Maizee—G. O. H., Indianapolis, 26-31, Columbia, Cincinnati, Jan. 1-7.
Poulton and Dooley—Chase's, Wash., 26-31.
Powell's Marionettes—Proctor's 5th Ave., 26-31.
Prosper Troupe—Orph., Omaha, 25-31.
Quigley Brothers—Columbia, St. Louis, 26-31.
Quin Trio—C. O. H., Chgo., 26-31.
Radford and Valentine—Circus Carre, Amsterdam, Holland, Jan. 1-15.
Rado and Bartram—Orange St., Lancaster, Pa., 26-31.
Ramsey Sisters—Haymarket, Chgo., 26-31, Columbia, St. Louis, Jan. 2-7.
Rastus and Banks—Empire, Leeds, Eng., 26-31, Empire, Newcastle, Jan. 2-7.
Rawls and Von Kaufman—Grand, Vancouver, B. C., 26-31.
Raymond and Caverly—Chase's, Wash., 26-31.
Raymond and Tricy—Orph., Seattle, 26-31.
Redford and Winchester—Globe, Boston, 26-Jan. 7.
Reed and Shaw—Orph., Omaha, 25-31, Orph., Kansas City, Jan. 1-7.
Retticks, The—Bijou, Oshkosh, Wis., 26-31.
Reynard, Ed F.—Hippodrome, Liverpool, Eng., 26-31, Tivoli, Birmingham, Jan. 2-7.
Rianos, Four—Portland, Port., Me., 26-31.
Rice and Cady—C. O. H., Chgo., 26-31.
Rice and Prevost—Keith's, Cleveland, 26-31.
Richards—Orange St., Lancaster, Pa., 26-31.
Richards, Ella—Pastor's, N. Y., 26-31.
Richardson, Lavender—Howard, Boston, 26-31.
Rio Brothers—Pastor's, N. Y., 26-31.
Ritchings, Carolyn—Casto, Fall River, Mass., 26-31.
Roattino and Stevens—Empire, Hoboken, N. J., 26-31, H. and B., Bklyn., Jan. 2-9.
Roberts, Four—Broadway, San Diego, 19-Jan. 1.
Robinson and Grant—Casto, Lowell, Mass., 26-31.
Rochez's Dogs—Proctor's, Albany, 26-31.
Rolfes, The—Orph., Bklyn., 26-31.
Rose, Fred—Trent, Trenton, N. J., 26-31.
Russell, Phil and Carrie—Elite, Davenport, Ia., 26-31.
RYAN, THOMAS J., AND MARY RICH-FIELD—Columbia, St. Louis, 26-31, C. O. H., Chgo., Jan. 2-7.
SABEL, JOSEPHINE—Columbia, St. Louis, 26-31.
Sato, O. K.—Apollo, Vienna, Austria, 1-31.
Schiller Brothers—Haymarket, Chgo., 26-31.
Schoider, Helen—Proctor's 23d St. 26-31.
Scott Brothers—Keith's, N. Y., 26-31.
Seebeck, Harry—Trent, Trenton, N. J., 26-31.
Semon, Charles—Maryland, Balto., 26-31, Victoria, N. Y., Jan. 2-7.
Shaw, Allen J.—Garrick, Wilmington, Del., 26-31.
Sheeley Trio—Orange St., Lancaster, Pa., 26-31.
Sheridan and Forest—Howard, Boston, 26-31.
Sherman and De Forrest—H. and S., N. Y., 26-31.
Shields, Ella—Pavilion, London, Eng., 29—indefinite.
Simon and Gardner—Shea's, Buffalo, 26-31.
Singer's Monkeys—H. and B., Chgo., 26-31.
Sinon and Paris—C. O. H., Chgo., 26-31.
Slapoffski, Mme.—Maryland, Balto., 26-31, Temple, Detroit, Jan. 2-7.
Smedley-Arthur Sketch Club—Portland, Port., Me., 26-31, Mechanics', Salem, Mass., Jan. 2-7.
SNYDER AND BUCKLEY—Poli's, Bridgeport, Conn., 26-31, Poli's, Waterbury, Jan. 2-7.
Spadoni—Keith's, N. Y., 26-31.
Spissel Brothers—Empire, Hoboken, N. J., 26-31.
Staley and Birbeck—Victoria, N. Y., 26-31.
St. John and Le Fevre—C. O. H., Chgo., 26-31, Dayton, O., Jan. 2-7.
Stahl, Rose—Victoria, N. Y., 26-31, Orph., Bklyn., Jan. 2-7.
Sullivan and Pasquelena—Orph., Kansas City, 26-31.
Swickard, Mr. and Mrs.—Proctor's 125th St. 26-31.
Szarvasi Forenze Troupe—H. and B., Chgo., 26-31.
Talbot and Rogers—Arcade, Toledo, 26-31.
Tanakas, The—Orph., Omaha, 26-31.
Teal, Raymond—Coeur d'Alene, Spokane, Wash., 26-31, Pantages, Seattle, Jan. 2-14.
Techow's Cats—Haymarket, Chgo., 26-31.
Ten Brooke-Lambert Trio—Garrick, Wilmington, 26-31, Chase's, Wash., Jan. 2-7.
Ten Ichi Troupe—Proctor's 125th St., 26-31.
Tenley, Elmer—Keith's, Prov., 26-31.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Theo Trio, Jack—Proctor's, Newark, N. J., 26-31.
Thurston, Howard—Circle, N. Y., 26-31.
Tobin Sisters—Olympic, Chgo., 26-31.
Toledo and Price—Casto, Fall River, Mass., 26-31.
Toozoonin Arabs—Chase's, Wash., 26-31.
Trask and Gladden—Keith's, Boston, 26-31.
Treloar and Tempest—Arcade, Toledo, 26-31.
Troubadour Four—Palace, Leicester, Eng., 26-31, Empire, Manchester, Jan. 2-7.
Trusdell, Mr. and Mrs. Howard—Haymarket, Chgo., 26-Jan. 1, Columbia, St. Louis, 2-8.
Tucker and Ellison—Haymarket, Chgo., 26-31.
Tyce and Jermon—Orph., Kansas City, 26-31, Orph., New Or., Jan. 1-7.
Valdares, The—Proctor's 5th Ave., 26-31.
Valdings, The—Park, Worcester, Mass., 26-31.
Valli Sisters—Keith's, N. Y., 26-31.
Valveno Brothers—Keith's, Boston, 26-31.
Vassar Girls—Chase's, Wash., 26-31, Victoria, N. Y., Jan. 2-7.
Verna, Belle—Grand, Missoula, Mont., 26-31.
Vernon—Orph., Los Angeles, 26-Jan. 7.
Violi's Dogs—Proctor's 5th Ave., 26-31.
Virden and Dunlap—Vaudeville, London, Can., 26-31.
Von Klein and Gibson—Orph., St. Joseph, 26-31.
Ward and Curran—Shea's, Toronto, 26-31, Keith's, Cleveland, Jan. 2-7.
Watson's Farm Yard—Circle, N. Y., 26-31.
Webb, Margaret—Proctor's 23d St., 26-31.
Webb's Seals—Proctor's, Newark, N. J., 26-31.
Welcher, Lynn—Orph., Omaha, 26-31.
West and Van Siclen—C. O. H., Chgo., 26-31, G. O. H., Indianapolis, Jan. 2-7.
Westons, Three—Keith's, Prov., 26-31.
Whelan and Searle—Olympic, Chgo., 26-31.
White and Simmons—Pastor's, N. Y., 26-31.
Wilkes, Alexander and Johnson—Proctor's 23d St., 26-31.
Willis and Hassan—Casto, Fall River, Mass., 26-31.
Williams and Tucker—Olympic, Chgo., 26-31.
Williams, Chinese Johnny—Casto, Lowell, Mass., 26-31.
Williams, Gus—Pastor's, N. Y., 26-31.
Wilson and Davis—Keith's, N. Y., 26-31.
Wilson and Moran—Bijou, Calumet, Mich., 26-31.
Wincherman's Bears—Hippodrome, London, Eng., Nov. 14-31.
Winslows, Wynne—Haymarket, Chgo., 26-31.
Winter, Winona—Empire, Manchester, Eng., 26-31 Empire, Birmingham, Jan. 2-7.
Wood and Berry—Casto, Fall River, Mass., 26-31.
WOOD AND RAY—Portland, Port., Me., 26-31.
World and Kingston—Calcutta, India, 1-31.
World's Trio—H. and B., Chgo., 26-31.
Wynn and Hart—Fischer's, 'Frisco, 26-31.
Yorke and Adams—Victoria, N. Y., 26-31.
Young, Lucy—Haymarket, Chgo., 26-31.
Young, Ollie, and Brother—Orph., Omaha, 25-31, Orph., Kansas City, Jan. 2-7.
Zarrow Trio—Casto, Lawrence, Mass., 26-31.
Zenert's Midgets—Orph., Bklyn., 26-31.
Zimmer, John—Proctor's 5th Ave., 26-31.
Zimmerman, Willy—Haymarket, Chgo., 26-31.
Zim Zam Trio—Haymarket, Chgo., 26-31.

IN BROOKLYN THEATRES.

At the Montauk Theatre this week Lulu Glaser appears in A Madcap Princess.

The Eternal City is the attraction at the Majestic. Edward Morgan is supported by Frederick de Belleville, Janet Waldorf, Frank C. Bangs, W. E. Booney, Henry Harmon, and a cast of unusual strength.

Wright Lorimer and his company in The Shepherd King is at the Broadway. Mr. Lorimer is supported by Edward Mackay, Charles Kent, Ethelbert Hales, Preston Kendall, Percy Lennon, May Buckley, Hallette Reed, Margaret Hayward, Marion Ward, and Angela Ogden.

Mrs. Spooner's custom of producing an appropriate play at Christmas time is shown at the Bijou Theatre this week, when the entire company appear in Our Cinderella. Cecil Spooner is seen in one of her best parts, while Harold Kennedy is supplied with plenty of comedy, and an opportunity to sing and dance with Miss Spooner.

Glittering Gloria is offered at Corse Payton's Theatre this week. Etta Reed Payton appears as the charming Gloria, and is supported by the entire company, including Corse Payton.

At the Grand Opera House Andrew Mack appears in The Way to Kenmare.

The Amphion Theatre reopens this week under the management of Hyde and Behman, and the first attraction is E. E Rice's Merry Shop Girls.

The Rays in Down the Pike are making things lively at the Folly Theatre.

The burlesque at the Columbia Music Hall this week is Pousse Cafe, followed by seven vaudeville acts, including McIntyre and Primrose, Hoyt and Burke, Cale and Warren, Mattie Lockett, Teddy Simmonds and company, and the Thayer Duo.

The Brigadier Burlesquers appear at the Star Theatre in two new burlesques and a big olio, including the famous Four Nelson Comiques, acrobatic comedians.

The melodrama at the Park is The Great Automobile Mystery.

The Midnight Marriage is at the Gotham this week.

The Christmas week attraction at Phillips Lyceum is a production of Midnight in Chinatown. The Lyceum Stock company, supporting Emma Bell and William C. Holden, appear in this story of San Francisco life after twelve o'clock.

The Novelty Theatre offers an elaborate production of A Working Girl's Wrongs as its attraction for this week.

VINCENT R. KIRK.

SAID TO THE MIRROR.

GEORGE CONWAY, manager Ben Hendricks: "Several of the theatres here use the Actors' Fund stamp. I played Sioux City Dec. 4, and our play was visited by thirty professionals, all of whom saw our performance without buying an Actors' Fund stamp. The fund lost three dollars by not having a supply of stamps. In the future all of Mr. Hendricks' contracts will have to be stamped to the amount of two dollars unless the one signing can show a receipt that his dues are paid. In Kansas City, where we played, the stamps are used in both the Willis Wood and Auditorium Theatres, and one matinee at the Willis Wood netted six dollars and fifty cents for the fund. I think the two-dollar stamp will meet the approval of all actresses and actors. Every member of this company send their annual dues to the fund this week."

E. C. FILKINS, manager of For Mother's Sake, under direction Rusco and Holland: "In a recent MIRROR appeared a notice from Aida Laurence, stating that she had just closed with For Mother's Sake, in which she played the lead, to join the Dora Thorne company. Miss Laurence was with For Mother's Sake a few weeks in the early part of the season, when she played a small character part. Marie Heath, who originated the lead, is still playing it, and is under a five years' contract with Rusco and Holland."

HOWARD WHITNEY: "In THE MIRROR of Dec. 3 mention was made of the musical comedy, Flo-Flo, which was at that time playing at the West End Theatre. The original book of Flo-Flo was written by Collin Davis, and the original musical score by Howard Whitney. In justice to Mr. Davis and myself, I wish to inform you that the production at the West End contained very little of either the original score or book. Although our names appeared on the programme, we are pleased to say that we are not responsible for the conglomeration. We take this method of acquainting you with the facts and allaying any false impressions."

AMELIA WEED HOLBROOK, author of Once Upon a Time: "Several years ago, W. A. Brady offered a Broadway production to the play selected by four judges as the one entitled to the first place in the list of plays offered. Six hundred and three playwrights responded to the call, and my Once Upon a Time was announced in the papers as the winning play. A title cannot be copyrighted, but is this any good reason why a playwright should use the title, known to have been used by another, for a play to be produced a little in advance of the original? I learn that Once Upon a Time is to be given through the month of January at the Berkeley Lyceum. The playwright of this play was informed that another play was in the hands of a manager, and two plays, entirely different, but bearing the same title, and produced almost simultaneously, would produce no end of confusion. By publishing this note, you will let it be known that the title Once Upon a Time was used by me long before it was used by the other playwright."

OBITUARY.

Heber S. Goddard's sudden and unexpected death from pneumonia Dec. 10 was one of the most startling things the music lovers of Salt Lake have known since the death of Emma Abbott. Mr. Goddard had recently arrived from Europe, where he expected soon to return. He gave a recital in the Mormon Tabernacle two weeks ago, and as late as the fifth of the month he sang at the Salt Lake Theatre with the Symphony Orchestra. He was suffering at that time with a cold contracted while crossing the ocean, and was under the doctor's care. He grew worse, and unfavorable symptoms appeared, which in a few hours carried him off. Mr. Goddard was a native of Salt Lake City, and had been prominent in all musical affairs all his life. He was a member of the Salt Lake Opera company, and sang all the baritone parts, the last being a rather small part of The Captain of the Guards, in which he appeared last in May, 1902. Mr. Goddard's widow and boy are still in Europe. Funeral services were held in the Great Mormon Tabernacle, and nearly every musical organization in the city, and some from other places, assisted. Mormon funeral services consist largely of music, as they do not recognize any darkness in death.

Daniel Saal, 54 years old, a musician of Paterson, died at his home, 151 North Seventh street, early on the morning of Dec. 20, of asthma. Twenty-five years ago, he and nine brothers came to this country from Germany, and settled in Paterson. They were followed several years later by their father, who organized his sons into Saal's Band, the band being made up entirely of ten sons and their father. The band made a tour of the country. Daniel Saal conducted Saal's Park at Haledon. He leaves a widow and nine children.

William H. Davenport, formerly a well-known vaudeville performer, died last week at Missoula, Mont., of apoplexy. Davenport was for many years an enlisted man in the United States army, and was attached to the famous Seventh Cavalry. He was with Reno at the time of the Custer massacre. He distinguished himself by his bravery, and was promoted to the position of lieutenant, but resigned to go on the stage.

Frederick Moston, while playing with Down Our Way company at the Third Avenue Theatre, was taken ill Dec. 13, and died Dec. 18. The body was taken to his home in Kansas City, to be buried there. He leaves a widow, Estelle Richmond, who is also a professional.

Mattie Earle, the well-known character actress, after four months of illness in Cleveland, was removed to the home of her sister, Mrs. Frank Burns, in Philadelphia, where she died Dec. 6. Miss Earle's last New York engagement was with The Virginian, at the Manhattan Theatre.

Louis Hammel, one of the founders of Rockaway Beach, after whom Hammel's Station was named, died at his home in Brooklyn Dec. 16, aged 75 years.

MUSIC NOTES.

The operas given at the Metropolitan Opera House the past week were: La Traviata, Rigoletto, Parsifal, Faust, L'Elisir d'Amore, and Fidelio. Melba was too ill to sing the part of Gilda in Rigoletto Wednesday evening.

Josef Hofmann was heard at the second Symphony concert for young people in Carnegie Hall Dec. 17. Frank Damrosch conducted.

The New York Symphony Orchestra, Walter Damrosch conducting, gave a concert in Carnegie Hall Dec. 18. The large auditorium was crowded to its capacity, the attraction being M. Ysaye, the violin virtuoso.

The concerts by the Victor Herbert orchestra at the Majestic Theatre every Sunday evening are popular.

John Philip Sousa and his band give their farewell concert in Carnegie Hall to-night. The soloists are Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, Herbert Bellstedt, cornetists, and Marshall Lufsky, piccolo.

At the Bagby "Musical Morning," in the Waldorf-Astoria Hotel, Dec. 19, Madame Ackte and Claude Cunningham, of Virginia, sang. The violin playing of Sophia Acounine, a young Russian girl, attracted much favorable criticism.

Cornelius Rubner, head of the department of music of Columbia University, gave a piano recital in Mendelssohn Hall Dec. 19.

MATTERS OF FACT.

THE MIRROR published an announcement some time ago that Mlle. St. Cyr's new play by A. A. Chapin, to be produced on Jan. 12, was one of Miss Chapin's plays which had been played by Miss Kidder. This is a mistake, as the play has never been produced before.

Jane Corcoran, who is touring the Northwest in Pretty Peggy, under the direction of Arthur C. Aiston and J. Emmet Baxter, was accorded an unusual compliment in Victoria, B. C., the other evening. The Pacific Coast has been suffering for the past year from the numerous dime vaudeville theatres and the standard attractions have been but scantily patronized. Miss Corcoran was no exception, and she appeared to a small house. Her hit was so pronounced, however, that a return date was arranged during the week before Christmas, during which the company was scheduled to lay off in Seattle. A subscription was circulated and the return house was sold in less than four hours, the engagement being the most successful known in Victoria this season, the receipts being over $1200. Miss Corcoran is now en route East, after a most triumphant Coast tour.

Tom North, manager of Billy (Single) Clifford, severed his connection with that company at Milwaukee to accept the management of James Kyrle MacCurdy, in his new production, The Old Clothes Man, under the direction of K. Woods Fiske. The piece is well mounted, and particular pains has been taken to secure a cast of more than ordinary ability. Time is filling rapidly, as the title and play seem to be liked by the managers, and, with the title role in the hands of one of the best delineators of the East Side Hebrew, the author of the piece, James Kyrle MacCurdy, Mr. North is confident of success.

Augustus Balfour, of the Warde-Kidder company, will play Camillo in the forthcoming production of A Winter's Tale.

Rowland, Clifford and Wingfield have leased the new Martz Theatre, Tipton, Ind. Season opened Dec. 9, with The Bonnie Brier Bush.

All the baggage of A Rabbit's Foot Comedy company, containing tents, seats, lights, uniforms, etc., was entirely consumed by fire on Dec. 10, at West Anerton, Ga. Pat Chappelle, the owner and manager, moved the show into Augusta, Ga on Dec. 12, and began to get things together, spending over $50 in telegraphing to various cities. In less than a week he had replaced everything at great expense, and the show is now on the road again, playing to big houses.

Lisle Leigh is making a great hit this season by her portrayal of the part of Nannie Meadows, the flower girl, in Alone in London. In her recent performance with the Pawtucket Albee Stock company her work was clean cut and forceful, as well as womanly and pathetic. Miss Leigh starred in this role a few years ago with great success.

George Stuart Christie, of the James Neill company, recently gave evidence of his possession of a remarkable memory. Mr. Neill was, during his recent engagement in Seattle, taken suddenly ill at two o'clock in the afternoon, and Mr. Christie studied his part of Bertie Cecil, in Under Two Flags, and played it in a finished manner that evening. Eighteen hours later he played Mr. Goodwin's part in The American Citizen, which he had studied in the meantime, and was praised by the press.

Walter S. Baldwin, the successful director of many stock organizations, wants to hear immediately from dramatic people in all lines for his new Baldwin-Melville Stock company. He may be addressed at New Orleans, La.

One of the first of several "Chadwick" plays is announced from Cleveland, O., and is styled The Great Chadwick Case. It is offered for sale by H. and C., Society for Savings Building, Cleveland, O.

James D. Barton, of the American Amusement Association and the National Printing and Engraving Company, of Chicago, was in town last week and arranged for Eastern offices in the Times Building, New York, to be opened about Jan. 15. Managers and agents are invited to make these new offices their headquarters.

Manager H. R. Jacobs has a lot of good time open at the Harmanus Bleecker Hall, Albany, N. Y., in January and the best part of the Spring.

Professionals visiting Chicago may find it to their advantage and benefit to call at the establishment of George Seigfried if they are in need of wigs. Mail orders receive most careful attention and should be addressed to Department B, 78 State Street, Chicago.

Wilbur Mack wants capable people to complete the Wilbur Mack company, which is to appear in a repertoire of high-class plays. He may be addressed at Montpelier, Ind.

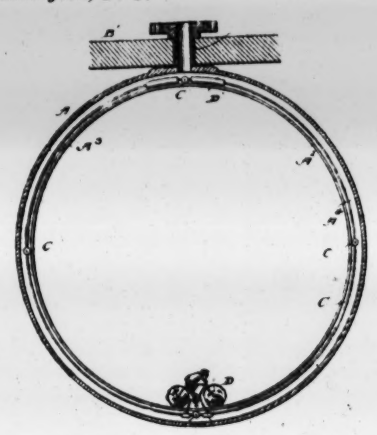
Edythe Rowand, leading woman with Why Girls Leave Home, has just recovered from a severe attack of the grip. Miss Rowand is winning good praise for her work as Pearl Sherwood.

Of an actor's property, there is nothing subjected to harder usage than his trunk, and unless this article is of a reliable make it will cause him considerable annoyance during a season's travel. The "Taylor Trunks" have stood the test of years and are to-day the most popular and best recommended professional trunk in use. An iron clad guarantee goes with every trunk. The C. A. Taylor Trunk Works have offices in New York city and Chicago.

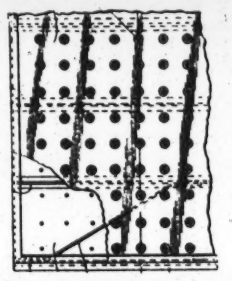
Adolfo Pierra has a thrilling melodrama, The Mighty Hand, for the production of which he is willing to negotiate. He should be addressed 1531 Euclid Avenue, Philadelphia, Pa.

STAGE AND AMUSEMENT INVENTIONS.

Prepared exclusively for The Mirror by H. B. Wilson and Company, Patent Attorneys of Washington, D. C.



Anne E. W. Fraser, Washington, D. C., of an amusement railway, which combines a circular track, means for sustaining the track so that there is free space between its lowest points and the ground, means for rotating the track, on an axis at right angles to its axis, and a vehicle having independent means for propulsion adapted to traverse the inner periphery of the track.



James H. Channon, Chicago, Ill., of a fireproof drop-curtain, comprising a wall of sheet metal and a wall of non-conducting, non-combustible material secured to said steel wall, there being an air-space between said walls.

DATES AHEAD.

[*Received too late for classification.*]

BENNETT-MOULTON: Sherbrooke, Can., Dec. 26-31, Newport Jan. 2-7, Claremont, N. H., 9-14.
ESCAPED FROM THE HAREM (Harry Earl, mgr.): Bucyrus, O., Dec. 27, Mansfield 28, Youngstown 29-31, Rochester, N. Y., Jan. 2-4.
EMERSON, MARY: Lancaster O., Dec. 27, Huntington, W. Va., 28, Perchant, O., 29, Springfield 30, Jackson 31.
EVERYMAN (Geo. Dent, mgr.): Muskegon, Mich., Dec. 28, Grand Rapids 29, Lapeer 30, Bay City 31, Saginaw Jan. 2, Flint 3, Chatham, Can., 4, Detroit, Mich., 5.
FIELDS AND HANSON'S MINSTRELS (Jno. I. Shannon, mgr.): Norwich, Conn., Dec. 27, Southbridge, Mass., 28, River Point, R. I., 29, Newport 30, South Framingham, Mass., 31, Woonsocket, R. I., Jan. 2, Gardner, Mass., 3, Marlboro 4, Fitchburg 5, Manchester, N. H., 6, Nashua 7.
HAMMOND, PAULINE (C. Whitman, mgr.): Fort Fairfield, Mo., Dec. 26-31.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Princeton, Mo., Dec. 26-31.
HENDRICKS, BEN (Wm. Gray, mgr.): Greeley, Col., Dec. 27, Ft. Collins 28, Boulder 29, Idaho Springs 30, Central City 31, Denver Jan. 1-7.
HIS BETTER HALF (Leandrede Cordova, mgr.): Hudson, N. Y., Dec. 27, Cooperstown 28, Carbondale, Pa., 29, Towanda 30, Hornellsville, N. Y., 31.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Newark, N. J., Dec. 26-31, Trenton Jan. 2, Hazleton, Pa., 3, Scranton 4, Wilkes-Barre 5, Harrisburg 6, Wilmington, Del., 7.
LOUISIANA: Ft. Wayne, Ind., Dec. 27, 28, Lexington, Ky., 30, Frankfort 31, Knoxville, Tenn., Jan. 2, Birmingham, Ala., 3, Mobile 4, Meridian, Miss., 5.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Antigo, Wis., Dec. 26-28, New London 29-31, Sheboygan Jan. 1.
NASHVILLE'S CONSOLIDATED MINSTRELS (Geo. A. Boyer, mgr.): Duluth, Wis., Jan. 2, 3, Marquette, Mich., 6, Minneapolis, Minn., 8-11.
RUSSELL AND DUNBAR STOCK (Chas. H. Russell, mgr.): Cedar Rapids, Ia., Dec. 26-31, Racine, Wis., Jan. 2-7.
TANGUAY, EVA (F. M. Norcross, mgr.): Chicago, Ill., Dec. 25-31, St. Louis, Mo., Jan. 1-7.
THE FUNNY SIDE OF LIFE (B. Lumberg, mgr.): Connellsville, Pa., Dec. 27, Morgantown, W. Va., 28, Mannington 29, Washington, Pa., 30, Rochester 31.
THURSTON, ADELAIDE (Claxton Wilstach, mgr.): Altoona, Pa., Dec. 27, Johnstown 28, Greensburg 29, Steubenville, O., 30, Wheeling, W. Va., 31, E. Liverpool, O., Jan. 2, Franklin, Pa., 3, Titusville 4, Meadville 5, Erie 6, Kane 7.

Born.

LINTON.—At Columbus O., on Dec. 17, to Mr. and Mrs. Harry Linton (Anita Lawrence), a son.
TESTA.—To Mr. and Mrs. Henry Testa, at North Adams, Mass., on Dec. 12, a son.

Married.

CHAUNCEY—KEIFFER.—Fred C. Chauncey, stage director of Kirk Brown company, and Grace Keiffer, soubrette of same company, were married Dec. 1 at Erie, Pa.
GRAVES—RUDOLPH.—Nina Rudolph, of the San Toy company, and Jefferson J. Graves, of Jameson, Cal., were married in Denver, Col., Dec. 13.
GUMBLE—VANCE.—At Indianapolis, Ind., on Dec. 7, Moses Gumble and Clarice Vance.
HELLIS—AYRES.—At Fultonville, N. Y., Wednesday, Oct. 26, by the Rev. Harrison Johnson, Charles Edward Hellis, of London, Eng., and Katie A. Ayres.
KLINE—KELDER.—At Napanoch, N. Y., on Nov. 30, Dolly Kline and Neal Wesley Kelder.
MEYERS—BURDEN.—At Los Angeles, Cal., Dec. 12, at the Beth Israel, by Rabbi A. Arndt, Walter Meyer and Rose Burden.
McLIN—JACKSON.—At the Christian Church, Meridian, Miss., Earle G. McLin to Eunice Jackson (Dorothy Dane), Dec. 28.
ROSE—CAMERON.—At New York city, on Dec. 4, Julian Rose and Rose Cameron.
WHALLEN—McNULTY.—In England, Michael S. Whallen and Frances McNulty (of the McNulty Sisters).

Died.

DAVENPORT.—At Missoula, Mont., of apoplexy, William H. Davenport.
DAVIS.—L. Clarke Davis, in Philadelphia, on Dec. 14, of heart disease, aged 70 years.
GLENDINNING.—Mrs. John Glendinning,

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Mabel McKinley is the topliner at the Olympic, with Edmund Day and co., Josie De Witt, Newsboys' Quartette, Aherns, Whelan and Searle, Payton and Harris, Hickey and Nelson, Tobin Sisters, Burton and Brooks, Flo Adler, Ferguson and Passmore, Mexias and dog, McKinnon and Reed, Sylvia Talbot.——Haymarket: Williams and Tucker, Lew Hawkins, Howard Truesdell, Wynne Winslow, O'Rourke-Burnette Trio, J. C. Fox, Schiller Brothers, Five Society Belles, Techow's cats, Willy Zimmerman, Ramsey Sisters, Clark and Duncan, Lucy Young, Tucker and Ellison, Zim Zam Trio.——Chicago Opera House: Henry Lee, Lewis McCord and co., West and Van Sicklen, Sinon and Paris, St. John and Lefevre, Early and Lake, Joseph and Nellie Morris, Bedouin Arabs, Knight Brothers and Sawtelle, Rice and Cady, Campbell-Dillon Trio, Miett's dogs, Kenyon and De Gamo, Quinn Trio, and Mary Crawford.——Hyde and Behman's: Jessie Millward, World's Trio, Bandy and Wilson, O'Brien and Havel, Metropolitan Grand Opera Quartette, Robert Henry Hodge and co., Lillian Leroy, Szarvasi Forenze Troupe, Singer's monkeys. O. L. COLBURN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The bill 19-24, headed by Paul Spadoni, Digby Bell, and Howard and Bland, drew very good houses. Others in the bill were Warren and Gardner, Violet Dale, Paul Barnes, Rice and Elmer, Duffy, Sawtelle and Duffy, Henri Faucher, Carew and Hayes, Trask and Gladden, Adair and Dahn, the La Tels, and the biograph. 26-31: Robert Hilliard and co., Jules and Ella Garrison, and others.——Westminster (George H. Batcheller, mgr.): Bryant's Extravaganza co. pleased good houses 19-24. Bowery Burlesquers 26-31.——Items: The Park Music Hall closed 17, after a few weeks of very light houses.—Through the thoughtfulness and generosity of Manager Charles Lovenberg 400 boys from the Sockanosset School (Reform School) attended Keith's afternoon 21.—For over an hour evening 19 a fire raged in a store two doors above Keith's, and the audience did not know of it until the entertainment closed. Manager Lovenberg's force of fire fighters lent valuable assistance and every precaution was taken to prevent a panic. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Bohemian Burlesquers 19-24 to good patronage. Pleasing performance. Vinnie Henshaw and Andy Gardner are the leaders. Sam Devere's co. 26-31.——Items: Appearing at the Union League Club 19 were the Cecilian Quartette and J. Warren Keane.—Those on the bill at the benefit in the Bijou Theatre 18 were Lillie Barr, Cook and Hayes, Harry Booker and James F. Corberley, James Watson, Gilday and Fox, Hines and Remington, John F. Clark, Mary Dupont and co., and John A. Driscoll.—Joe Madden, of Madden and Jess, with the Utopian Burlesquers, is again at his home here sick. He will not rejoin the co. for three or four weeks.—Mildred Stoller and Lulu Valmore, of the Utopians, were made honorary members of Jersey City Lodge, No. 24, T. M. A., 18. Warren B. Irons, of Robbin's Circus, and Fred Knuth, of the Ninety and Nine co., were initiated at same meeting.—Burnett and Meyerson will close with the World Beaters co. at Washington, D. C., 31. WALTER C. SMITH.

KANSAS CITY, MO.—The National Theatre, a new continuous vaudeville house, opened 18 to capacity business. The house, which is under the management of Walter T. Terry, is booking independently at present, but will shortly be put on a Western circuit of similar houses. It is an attractive place and seats about 500. Bill: Marcus and Flora, William G. Rogers, Fay Sisters, C. C. Clark, William Ormsby, Mons. Herbert.——At the Orpheum 18-24 a good bill entertained large crowds. Alcide Capitaine, Hickey and Nelson, Foster's dog, Binns, Binns and Binns, Lynn Welcher, Von Klein and Gibson, and Halley and Meehan won applause. For 25-31: Eight Colinis, Hallen and Fuller, Canfield and Carleton, Sullivan and Pasquelena, Tyce and German, James McDonald and Campbell and Johnson.——Yale's did the usual good business week 18-24.——Scribner's Morning Glories were at the Century 18-24. Tiger Lillies 25-31. D. KEEDY CAMPBELL.

ST. LOUIS, MO.—Henry Lee is the topliner at the Columbia this week. Miett's dogs and various pleasing acts help matters. For week 26 we are to have Ryan and Richfield, Delmore and Lee, Josephine Sabel, Quigley Brothers, Trevello, the Misses Delmore, Felix, Barry and Barry, Robert Nome, George W. Leslie, Andrews and Fold, Jennings and Renfrew, and the kinodrome. Business has been picking up of late.——The Tiger Lilies Burlesquers had things their own way at the Standard. For week 25 Manager Butler, who has just secured his seat in Congress, announces Rice and Barton's Burlesquers, with monologues by Barton, Bert Baker, comedian, late of Yon Yonson, and several others.——The Star, starting with stock, goes into vaudeville week of 26. Details not yet announced. J. A. NORTON.

PHILADELPHIA, PA.—Keith's New Theatre has for 26-31 Digby Bell, Cole and Johnson, Liquid Air Demonstrations, Millman Trio, George W. Day, Sagimato Japs, Harding and Ah Sid, Orpheus Comedy Four, Boston Brothers, Mlle. Olive, Three Madcaps, Crowley and Foley, biograph.——Bon Ton (late Star) is doing well with vaudeville.——The Thoroughbreds had a good week at the Lyceum and will be followed 26 by the Americans.——At the Trocadero The Runaway Girls held week 19, with the La Valls and the Horse Shoe Trio as the features. Blue Ribbon Girls follow 26.——Arch Street Museum attractions are John Healy, Devine and Schurs, Gregory and Wood, Bacon and Hope, Edythe Kelley. S. FERNBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): The feature act week 19-24 was the Four Mortons, who made a great big hit. Martini and Maximillian, Scott Brothers, Hal Godfrey and co., Newsboy Trio, Mooney and Holbein made up a good bill. Week 26-31: Milton and Dollie Nobles, Lucy Clark, Snyder and Buckley, Kelly and Ashley, Leonard and King, Mr. and Mrs. Stuart Darrow, Hathaway and Walton.——Items: J. J. Spillane, general manager for Mr. Poli, has moved to New Haven and has an office in the rear of the theatre.—The Christmas MIRROR pleased Manager Poli immensely. He says: "It is a most artistic and enjoyable number. I consider THE MIRROR the best dramatic paper in America." JANE MARLIN.

SAN FRANCISCO, CAL.—At the Orpheum 11-18: Herrmann the Great, Vernon, Ford Sisters, John and Harry Dillon, Howard's dogs and ponies, Frank and Bob, Phyllis Allen, Mary Shaw, and pictures.——At the Chutes 11-18: Ching Foo Lee, Davis and Kelley,, Maud Rockwell, the Great Hart co., Lillian Levy, and Mabel Lamson.——At the Lyceum 11-18: "Jackeek," Warren and Howard, Burton Bell Ringers, Trask and Dereece, Harry Brown, eccentric comedian; Florence Rayfield, Charles Williams, and Charles Richards.——At Fischer's 12-19: Ceader co., Wise and Milton co., the Traviolos, the De Garros, Maxie Mitchell, and Clinton Montgomery. OSCAR SIDNEY FRANK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The bill 12-18 was not quite up to the standard. Several new people made their appearance, among whom were Marguerite Le Roy, soprano, and Sig. G. Ricci, violinist, who discoursed some very good music. Clement De Lion gave an interesting bit of entertainment. Sam Elton, advertised as "The Man Who Made the Shah Laugh," made a fair hit. Others were the Three Josselins, Webb's seals, De Witt, Burns and Torrance, Tyce and Jermon, and Mr. and Mrs. Sidney Drew. DON W. CARLTON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week 19-24 splendid business. Excellent bill. The Mansfield-Wilbur co. scored heavily. McWatters-Tyson co., Mathews and Haverly, Harry B. Lester, the Rolfes, Jack Theo Trio, Yankee Comedy Four, and Keeley Brothers pleased. Week 26-31: Jewell's Manikins and Roches Circus.——Gaiety (Mrs. Agnes Barry, mgr.): Bon Tons 15-17; full house; good bill. Bowery Burlesquers 19-21; good bill; big business. Irwin's Big Show 22-24. Moonlight Maids 26-28. London Belles 29-31. GEORGE W. HERRICK.

CINCINNATI, O.—The Columbia 18-24 had Burton and Brooks in their funny sketch, A Can of Humor; Josie De Witt, the violinist; the Four Huntings in A Night in the Foolhouse, the Melrose Troupe in a fine acrobatic act, the Farleys in a singing and dancing turn, Werden and Gladdish in illustrated songs, Russell and Locke in songs and dances, and Pat Rooney's Street Urchins in a medley of songs and dances.——Manchester's Vanity Fair co. was at People's 18-24. Business large, and complete satisfaction. H. A. SUTTON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 26-31: Henry E. Dixey, Effie Fay, Moullere Sisters, Bellman and Moore, Murphy and Francis, Kimball and Donovan, Crawford and Manning, and the Marinellos. Business during this week, 19-24, was not up to the standard, on account of the Christmas shopping.——Star (Keystone Amusement Co., mgrs.): Week 26-31 the usual four acts will be presented.——Academy (Harry Williams, Jr., mgr.): Week 26-31: Reilly and Woods Show. ALBERT S. L. HEWES.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Good houses 19-24 saw an interesting bill, including as headliners Die Oberstierer Tyroleans, Rice and Prevost, Klein, Ott Brothers and Nicholson, Les Dahlias, C. W. Littlefield, Monroe, Mack and Lawrence, Dora Pelletier, and Carson and Willard.——Star (F. W. Stair, mgr.): The Trans-Atlantic Extravaganza co. attracted full houses 19-24 and proved interesting. Kentucky Belles 26-31. STANLEY McKEOWN BROWN.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): McMahon's Watermelon Girls, in an act novel and pleasing, were featured week 19-24. Others: Hoey and Lee, Treloar, the Silvers, Harry La Rose and co., Klein and Clifton, and La Carmen Troupe. Fine houses. Clayton White and Marie Stuart 26.——New Unique (R. B. Thorbus, mgr.): Good bill week 19-24.——Empire (Charles Zimmerman, mgr.): Imperial Burlesquers 19-24. Good business. Morning Glories 26. PEARL KIRKWOOD.

OMAHA, NEB.—A more than usually good bill at the Orpheum week 18, including Esmeralda Sisters, James F. MacDonald, Hastings and Burns, Canfield and Carleton, Latina, Sullivan and Pasquelena, Campbell and Johnson, and the kinodrome. For week 25: John T. Kelly and co., Prosper Troupe, Reed and Shaw, the Gleesons, and Fred Houlihan, Lynn Welcher, the Tanakas, and Jay Paige. JOHN R. RINGWALT.

DENVER, COL.—Orpheum: 12-18: John T. Kelly and co., the Tanakas, Shields and Paul, Charles Leonard Fletcher (hit of bill), Camille Comedy Trio, Marian Littlefield, Reed and Shaw. Week 19: Dorothy Russell, Filson and Erroll, Bard Brothers, Mr. and Mrs. Mark Murphy, Madge Maitland, Augusta Glose, A. K. Caldera.——Novelty week 19: Charles Royal, the Randolphs, Waldo and De Vere, Baueris and Curtis, and the Tays. MARY ALKIRE BELL.

NEWARK, N. J.—Proctor's: Capacity houses 19-24: Isabel Irving and co., Ernest Hogan and co., Prevost and Prevost, May Isabel Fisk, Delphino and Delmora, Keit and Rusik, Brown, Harrison and Brown, John Hoey, and Zara and Stetson.——Waldmann's: The Dainty Duchess to crowded houses 19-24. New York Stars 26-31. FREDERIC T. MARSH.

WASHINGTON, D. C.—The bill at Chase's Christmas week includes the Eight Vassar Girls, Ten Tooscoonin Arabs, Georgia Gardner and Joseph Maddern, Raymond and Caverly, Howard Brothers, Poulton and Doley, Carlo's dogs, and the vitagraph.——Kernan's Lyceum presents The World Beaters 26-31. JOHN T. WARDE.

MONTREAL, CAN.—Theatre Francais (Sparrow Amusement Co., mgrs.): 19-24: Hurly Burly and a fair ollio. Beiclaire Brothers, Mons. Aulo and Madame Marlow, Revere Sisters, and Toby Lyons and Kitty Bingham are the features. London Gaiety Girls 26-31. W. A. TREMAYNE.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): A very excellent bill week 19 drew the usual crowd. It consisted of Callahan and Mack, Florence Sisters, Faust Trio, Milton and Dollie Nobles, Searl and Violet Allen, Kelley and Ashley, and the Brittons. A. DUMONT.

BALTIMORE, MD.—The Runaway Girls will hold the stage of the Monumental for a week beginning 26. The World Beaters entertained fair sized audiences week 19-24.——An excellent vaudeville bill will be presented at the Maryland. HAROLD RUTLEDGE.

TOLEDO, O.—The Great Lafayette Show was the Arcade offering week 18-24, and was one of the best of the season.——The Empire had the Crackerjacks with Bob Van Osten in the lead. Business was only fair at both houses. C. M. EDSON.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Merry Maidens gave a good performance to good houses opening 18. Parisian Widows 25-31. CLAUDE L. N. NORRIE.

LANCASTER, PA.—Orange Street Opera House (Edward Mozart, mgr.): Business continued good 19-24 (second week), and the following bill pleased: Bryant and Saville, Lyons, the Hollands, the Noles, the Tennants, and the edograph. For 26-31: The Great Richards, Sheeley Trio, May Kennedy, Rado and Bertman, Tony Baker.——Items: Guy L. Wonders is treasurer, D. B. Tanner stage-manager, and E. F. McConaty musical director of Orange Street Opera House.—S. Morton Cohn and Edward Mozart have filed in the local Recorder's office a limited co-partnership association, to be known as Penn Theatre Co.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): Week 19-24: Carl Daman Troupe, James Richmond Glenroy, Mr. and Mrs. Fred Lucier, Caroline Richings, Dan J. Harrington, Hedrix and Prescott, Burrows, Travis co. Good business. For week 26-31: J. C. Nugent and co., Lavine and Leonard, Martini and Maxmillian, Jessie Bradbury, Marion and Deane, Hal Merritt, Litz's spaniels.——Sheedy's (M. R. Sheedy, mgr.): Week 19-24: The Matsonis, Marie Girard, Erle and Leo, Doll Clifford, Mr. and Mrs. Parker, Mlle. Leonore, Allum and Mee. Fair business.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Bill 19-24: Edward Harrigan and co., Dixon and Holmes, Harry La Marr, the Zarrow Trio, Brady and Lake, Will Archie, Elisabeth Estelle, and the Gagnoux. Attendance good. Week 26-31: May Belfort, Wills and Hassan, Robinson and Grant, Carr and Yenle, Wood and Berry, Toledo and Price, and Caroline Richings.——Sheedy's (D. R. Buffington, mgr.): Week 19-24: Marion Howard, Chamberlain, Fagan and Merriman, Helen Parr, Carroll and Baker, and Major English. Attendance good.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business first-class week 19-24. Bill: Henry E. Dixey, Piccolo Midgets, Pewitt, Mlle. Chester and her dog, Moullere Sisters, Al. Carleton, McDonald and Hunting, and the kinetograph. Week 26-31: Della Fox, Charlie Case, and others.——Corinthian (Henry C. Jacobs, mgr.: Fred C. Strauss, res. mgr.): The Kentucky Belles did well week 19-24. Al. Reeves co. 26-31.——Colonial Hall (Phillip E. Hone, mgr.): This new bidder for favor will open as a regular vaudeville theatre 26-31.

TRENTON, N. J.—Trent (Edward Renton, mgr.): Business week 19 was good. Crane Brothers and Leroy and Woodford made solid hits. Week 26: Hoch, Elton and co., Harry Seebeck, Fred Rose, Gillette's dogs, Monroe, Mack and Lawrence, Melville and Stetson, Mazus and Mazette, Cunningham and Lord.——Item: A spark from a biograph film narrowly escaped causing a panic 21. There was a lively blaze, but the fire doors were all opened and men with extinguishers were on the spot, which quieted the audience, so that every one got out safely.

ST. JOSEPH, MO.—The Orpheum 11-17 presented a good bill, including Hickey and Nelson, Eleanor Falk, Sullivan and Pasquelena, Newsboys' Quartette, Mlle. Fortuna, Milo and Madison. 18-24: Watson, Hutchings, Edwards and co., Chassino, Pete Baker, Charlotte Ravenscroft, Jay Page, Three Mitchells, and pictures.——Crystal (Frederick Cosman, mgr.): Week 18-24: Thomas Murray, Denoyer and Ward, Lizzie Weller, Johnson and Perry, and pictures. Heavy business.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.):A good bill drew good business week 19-25. Doherty's poodles, McGrath Brothers, Rio Brothers, Campbell and Caufield, Matthews and Harris, John D. Gilbert, John and Carrie Mack, and Barry and Johnson scored. Week 26-2: Midgeley and Carlisle, Majestic Musical Four, Roattino and Stevens, Burke and Dempsey, Emerson and Omega, Spissel Brothers, Brothers Latell, and Foy and Clark.

MINNEAPOLIS, MINN.—The Ten Nelsons headed the bill at the Orpheum week 20 and scored heavily. Gertrude Sans Souci made her first appearance in vaudeville in a pipe organ selection that won instant favor. She is a Minneapolis girl and her friends predict a brilliant future. Others were Eleanor Falk, Kine and Gotthold, Cliff, Dean and co., Johnson and Wells.——The Rose Hill English Folly co. was at the Dewey week 20.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Joseph D. Criddle, res. mgr.): Rose Stahl and co. are scoring in The Chorus Lady to big business 19-24. Jeanne Ardelle, Ines Bayard and co. are easily second in popularity, and the "field" is composed of Barto and Lafferty, C. W. Williams and Hilda Hawthorne, Joe Flynn, Snyder and Buckley, and Keno, Walsh and Melrose. Next week the Four Mortons are the "big-typers."

LOWELL, MASS.—Casto (Al. Haynes, mgr.; Frank G. Mack, res. mgr.): Good bill and houses. Mrs. Tom Thumb, Jones and Walton, Wilson and Davis, Dick Lynch, Brothers De Onso, Ethel Robinson, Honey Johnson, Hanley and Valesco 19-24. Week 26: Allen Doone and co., May Curtis, William A. Gorman, Frencelli and Lewis, Chinese Johnny Williams, George and Harrington, Williams-Gillam Trio.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): S. R. O. every performance week 19-24. Bill: Van Fassen and Macauley, Five Hewitts, Roberts and Trennaine, John W. Byrne, Bertram White, and Wilson and Maze. Coming: Mallory Brothers and Brooks, Louise Dresser, Musical Keist, Casad and De Verne (return).

LONDON, CAN.—London Theatre (W. C. Fleming, mgr.): Week 19-24: Arthur E. Barrett, Melville and Azelle, Marvell and Gleason, Miller and Kresko, York-Herbert Trio, Billy Andrus and his mule, "Maud," Alf. Holt. 26-31: The Barkers, Grace Mantell, Marjorie Hope, Hatch Brothers, Charles W. Littlefield, Virden and Dunlap, Jansen, and Frank Burt.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Charles Bradshaw and co., Four Mistletoe Girls, Howard Brothers, Gildersleeve and Townsend, Connelly and Rowe, Howard and North, the Maginleys, and Carlos' dogs 19-24 to fair business.

LOUISVILLE, KY.—The Buckingham 18-24 had Rice and Barton's co. Vanity Fair 26-1.——Hopkins' did the usual good business week 18-24. Programme included White and Stuart, Petching Brothers, Two Pucks, Hubert Deveau, Dorothy Kenton, the biograph, and Kurtis' dogs.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Week 19-24: Allen Doone and co., May Curtis, William A. Gorman, Johnny Williams, Frencelli and Lewis, George and Harrington, Williams-Gilliam Trio, and biograph. Good bill; fair houses.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Fair bill and excellent attendance 19-25. The features are Cressy and Dayne, Three Ramoniers, Three Nambas, Irene Franklin, Texana Sisters, Drako's sheep and dogs, Navajo Girls, and the vitagraph.

WATERBURY, CONN.—The Jacques (Jean Jacques, mgr.): She, Press Eldridge, Frances May, Hathaway and Walton, Barr and Evans, Nugnani Troupe, and Joelson, Palmer and Joelson are filling the house with pleased audiences 19-24.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): New York Stars 15-17; excellent business; fair performance. Americans 19-21; usual crowds; pleased. Cherry Blossoms 22-24.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Clark's Runaway Girls co. 15-17; good performance to large houses. Cherry Blossoms 19-21; performance and houses good.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): The Jolly Grass Widows 19-24 to good audiences. Weber's Dainty Duchess 26-31.

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VOL. I. NEW YORK, Dec. 31, 1904. No. 42

"HAPPY NEW YEAR"

Mme. Slapoffski's rendition of Charles K. Harris' new ballad, "I'm Trying so Hard to Forget You," at Hyde and Behman's Brooklyn Theatre, last Monday night, was a revelation to the audience of that popular theatre, the audience demanding three recalls.

Frank T. Perley's Opera Company in the romantic comedy opera, "The Girl and the Bandit," are interpolating with great success a new song written especially for this production by Mr. Harris, entitled "Sweet Maid Divine," which, from all reports, is creating a sensation.

The following well-known singing artists are now using Mr. Harris' latest pathetic child song story, "Why Don't They Play With Me," and scoring heavily: Kelly and Gallott, Werden and Gladish, Nellie Hanly, George W. Jenkins, Lizzie McKeever, Davis and Wilson, and Delia Donald.

Kitty Wolff and Harry Blaney have been scoring immensely with Evans and Shields' new waltz song hit, "Come, Take a Trip in My Airship."

"The Only Haywood," now playing in Dumont's Minstrel Company, Philadelphia, writes to this paper that "The Girl of My Dreams," by Harris, is one of the big hits of his specialty, and he will continue using it during the entire season.

"Down in the Vale of Shenandoah" is the best pastoral ballad written in many years, and will undoubtedly be the ballad hit of the new year, so say the singers who have been scoring heavily with this song.

"Why Don't They Play With Me" is taking the place of the celebrated "Always in the Way;" it goes just as big without slides as with them.

In answering these advertisements please mention THE MIRROR.

Eva Tanguay, in The Sambo Girl, has a new song which is making a hit. It is dedicated to herself and entitled "Eva Tanguay's Love Song," music and words by Melville S. Collins. The song has a pretty waltz movement and the audience accompanies it by whistling and humming. At Appleton, Marinette and Oshkosh, Wis., the song received ten encores, and in the latter city at the final curtain the audience rose and demanded a repetition of the song, and four curtains were necessary before the people would leave the house. The song has been duly copyrighted and protected and is Miss Tanguay's personal property.

Etta Williams is featuring Drislane and Morse's two new songs, "Danuel" and "What the Brass Band Played."

Matt Healy reports big success with "The More I See of Other Girls the Better I Like You." Master Newton Sea, principal tenor with Vogel's Minstrels, sends in a similar report.

Otille De Lano, the dainty and popular soubrette with the Chester De Vonde company, is featuring Shapiro, Remick and Company's big coon success, "Back, Back, Back to Baltimore," also their beautiful waltz song, "If I Were Only You."

"Honey I'm Waiting," the new coon song serenade by Felix Feist and Ted Barron, has been released from restriction, and, judging by its popularity with vaudevillians, bids fair to vie with its big brother, "Billy," this season.

Joseph W. Stern and Company have three songs in the Humpty Dumpty production. These are "On Lalawanna's Shore," "Mexico," and "Sambo and Dinah," all written by Johnson, Cole and Johnson.

All of the Harris interpolations in the big musical productions now playing throughout the United States are meeting with favor. "Sweet Sanaoo," interpolated in The School Girl; the high-class ballad, "Dear," in Wang; "Albany," in May Irwin's play; "Sweet Maid Divine," in The Girl and the Bandit, and "I Knew At First Sight That I Loved You," in A Chinese Honeymoon, are all hits.

"Don't Come Back and Hang Around Ma Do'" is popular all through the West. It is an encore-winner for Helen Hyle in the Howard Hall company; Hazel Harrom in Yon Yonson, and Bobby Le Rue in Ted Faust's Minstrels. The song is published by the Peerless Publishing Company.

"Tommy" is being used as a number in several musical comedies. Among the many singers using this song may be mentioned Carita Day, with George Archie's Filipino Girls, and Dudley and Cheslyn, who are playing the Keith Circuit. Published by G. W. Setchell, 39 West Twenty-eighth Street.

Paul Dresser, of the Paul Dresser Publishing Company, 51 West Twenty-eighth Street, has a number of new songs in preparation for the new year. This firm reports excellent results from T. Mayo Geary's "Poor Little Nobody's Claim."

Eugene Ellsworth's Filipino intermezzo, "Luzon," has proven a decided novelty with a large number of bands and orchestras.

Mills and Morris and Nellie Fleurette report success with "Danuel" and "What the Brass Band Played."

The Silvers are using Ma Lady Moon" at Cincinnati this week. It is put on with splendid light effects. Every slide is a novelty and bound to cause talk.

The opening of Lew Fields' All-Star Stock company at his new theatre introduced a song by Clara Kummer. It was sung by Marie Cahill and proved a success. "Dingle, Dongle Dell" is the odd title, and the daily papers spoke of it very favorably.

"My Sun Burnt Lily," by Al. Trahern, is being sung with pronounced success by those well-known artists Jessie Mae Hall, Morosco Stock company, Los Angeles; Katharine Trayer, and Etta Williams.

Williams and Van Alstyne's original coon song, "Back, Back, Back to Baltimore," continues its popularity as an encore producer. Besides a number of well-known singers using this song, many road companies are making a feature of it.

Among the instrumental numbers published by Harris, and which are meeting with success throughout the United States with the prominent bands, orchestras and leaders, are the following: "Our President" (march), "Down the Pike" (march), "March of the Eggles," "Swanee Rag," "New Rochelle Yacht Club Waltz," "Voice of the Night" (waltz), "King's Fool" (march), "The Olympia March," and Mr. Harris' latest novelette, "Love and Kisses."

"I'm Just Crazy 'Bout You" has found its way into a number of minstrel companies, and is being featured by some well-known coon shouters. It is published by the T. B. Harms Company, 126 West Forty-fourth Street, New York.

Ollie Stone, the female baritone, is making a decided success with Ed Brill's ballads, "Ma Lady Moon" and "The More I See of Other Girls the Better I Like You." Holcombe, Curtis and Webb are also using the above songs.

Alice Gleason, of Marvelle and Gleason, now playing Western time, is making a big success with the coon song "I Wants to Pick a Bone with You." Published by George W. Setchell.

Among the topliners using "What the Brass Band Played," "Oyster and Clams," and "A Little Boy Called Taps," which are published by the F. B. Haviland Publishing Company, are Etta Williams, May Curtis, Flossis Allen, Joseph McNatti Trio, Innis and Ryan, and many others. This house also publishes the following new numbers: "Danuel," "Can't You See My Heart Beats All for You," "Forget Me Not," "Make a Fuss Over Me," "Please, Come and Play in My Yard," "Ev'rywhere," "Tallahassee Tessie," "If I should Say I Love You," and the masterpiece of Theodore Morse's compositions, "Dear Old Girl."

The Minstrel Girls, Elida Morris and Lillian Mills, are at present one of the feature acts on the Keith circuit. They have a novel and entertaining act, and introduce some very catchy musical numbers, among which are "What the Brass Band Played," "Can't You See My Heart Beats All for You?" "Make a Fuss Over Me," and "Danuel."

Delano and Ostello, with A Chicago Tramp company; "Jimmie" Kennedy, with Barlow and Wilson's Minstrels; Charles Allman, with Beach and Bower's Minstrels; John McCool, with Dumont's Minstrels; Miss Houston, with the Garside Stock company; Dick Fitzgerald, with Rachel Goldstein company; Kaufman Brothers, with Innocent Maids company; Edward Trout, with Mabel Paige company, and Maida Snyder, with The Strollers, are all singing Shapiro, Remick and Company's "Back, Back, Back to Baltimore." There was no mistake made in bringing this number out, and the publishers are receiving congratulations from hundreds of performers who are now using it.

Ed J. Lay, the genial musical director of the Metropolis Theatre, created an innovation by gathering together the songs which are used in Florence Bindley's company, The Street Singer, into an overture, and the results of his efforts were shown in the enthusiastic way in which the Metropolis Theatre audiences received the medley; the songs which composed it were written by Feist and Barron. They are "Billy," Miss Bindley's cyclonic hit; "Honey, I'm Waiting," and "While the Moon Am Shining," the sweet love serenade.

Leighton and Leighton and Josephine Gassman continue to score many encores with Williams and Van Alstyne's "Back, Back, Back to Baltimore," which is published by the big firm, Shapiro, Remick and Company.

The Dainty Duchess company, playing Miner's Bowery Theatre this week, is using as a specially arranged march "The Heroes That Wear the Blue," and "Miss Katy Did" as a novelty quartette number. Ed S. Brill, 43 West Twenty-eighth Street, is the publisher.

The music to His Highness the Bey, which is published by the house of Harris, has caught on in great shape in Chicago. The music, by Joseph E. Howard, is conceded by all who have heard it to be the best he has ever written. The big hits are "The Land of Nod," "Louie," "In Dear Old Kankakee," and "In the Orange Blossom Land."

"Don't Come Back and Hang Around Ma Do'," "Only You and I, Love," and "The Song Our Boys Sang" are among the successful numbers of the Peerless Publishing Company's catalogue.

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CORRESPONDENCE

(Continued from page 6.)

ance; fair business. Girl from Kansas 26. Side Tracked 31. Metropolitan Stock Jan. 19-24.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Little Outcast 15-17; good co. and business. Edward Blondell in Lost Boy 19-21 pleased fair business. Wayward Son 26-28. Ragged Hero 29-31. Rags and Riches Jan. 2-4. Who's Who 5-7.——NEW LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Merry Shop Girls 15; very good co.; good house. Henry Miller 16; good business. Chauncey Olcott 19 pleased good business with Romance of Athlone. Howe's Pictures 20; good business; pictures fine. Girl from Kay's 26. Daniel Sully 27. Robert Mantell 28. Candida 31. Winsome Winnie Jan. 2. Ward of Oaks 3. Marriage of Kitty 5. Wilton Lackaye 6. Field's Minstrels 7.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Vogel's Minstrels 16 pleased good audiences. Thomas W. Ross in Checkers 17; excellent co.; pleased large house. Viola Allen in Winter's Tale 19, excellent co., performance and business. Chauncey Olcott in Romance of Athlone 20 pleased large audience. Marriage of Kitty 26. William Faversham in Letty 27. Girl and Bandit 28. Forbidden Land 29. Madame Schumann-Heink 31. Bertha Galland Jan. 2. Pit 5. Volunteer Organist 6.——GRAND OPERA HOUSE (Harry Brown, mgr.): Way of Transgressor 15-17; fair co.; big business. Ragged Hero 19-21; fair co.; big business. Shadow of Gallows 22-24. Patrice in Driven from Home 26-28. Queen of White Slaves 29-31. Wayward Son 2-4. Alone in World 5-7.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Thomas W. Ross in Checkers 6; banner house of season; play enthusiastically received. Vogel's Minstrels 17; good business; fair co. Viola Allen in Winter's Tale 20; big house; excellent performance. Chauncey Olcott 22. William Faversham 26.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Escaped from Sing Sing 15-17; big business; fair performance. In Shadow of Gallows 19-21; excellent business; good co. Ragged Hero 22-24. Driven from Home 29-31.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in Christian 26-31. Cowboy and the Lady Jan. 2-7.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Henry Miller in Joseph Entangled 15; satisfaction; good house. Rice's Merry Shop Girls 16 pleased fair house. Howe's Pictures 17 thoroughly pleased two large houses. Murray and Mackey 19-24 pleased fair audiences in Du Barry, Hearts of Blue Ridge, Across the Desert, Mother and Son, Sentenced for Life, Fatal Marriage, Kathleen, East Lynne, Power of Church, Turned Up, Lost Boy 26. Girl from Kay's 27. Little Outcast 29. Volunteer Organist 30. Si Plunkard 31.——ITEM: Local Press Club has secured Eva Tanguay in Sambo Girl for their annual benefit March 7.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Vogel's Minstrels 15; very good business; satisfactory performance. Chauncey Olcott in Romance of Athlone 21. Marriage of Kitty (return) Jan. 3. Bertha Galland 5. Adelaide Thurston in Polly Primrose 12.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Emery Stock co. 12-17; deservedly well patronized; good specialties and performances. Plays last half: King of Tramps, Other People's Money, Road to Kildare, Dr. Jekyll and Mr. Hyde, Ways of Women, Reaping the Harvest. In Shadow of Gallows 26. Over Niagara Falls 29.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Missouri Girl 16; good business and performance. Amos Skeeter 17 failed to appear. Miss Bob White 26. Funny Side of Life 27.——GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Slaves of Mine 14; no performance. Rentfrow Stock co. opened 19-24. Plays: Don Caesar De Bazan, Three Musketeers, Thirst for Gold, Midnight in Chinatown, Hooligan's Luck, Fight for Million; business and performances fair.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Why Girls Leave Home 14; fair house; average attraction. Buster Brown 15; fine co.; two large and greatly pleased audiences. Burke-McCann Stock co. opened 19-24 in Irish Nobleman, Arizona Jim, Man in Overalls; good co.; poor business. Burke-McCann Stock co. 22-24. Strange Adventures of Amos Skeeter 28. Stetson's U. T. C. 30. Faust Jan. 2. Daniel Sully 4. Rachel Goldstein 7. McKee Stock 9-14. Great Lafayette 13.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Human Hearts 14; small house. Stetson's U. T. C. 15; light business. Hoosier Daisy 20; light business. Girls Will Be Girls 22. Carr and Hungerford All Star Vaudeville 26. Rachel Goldstein Jan. 5. Quinlan and Wall's Minstrels 6. Adelaide Thurston 7. Burke and McCann Stock 9-14 (except 12). Howe's Pictures 12. Great Lafayette 17. 'Way Down East 18. Poor Mr. Rich 20. Holy City 21. Ragged Hero 24.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Henry Miller in Joseph Entangled 14; very appreciative audience. Checkers 15; full house; excellent co.; fine performance. Adelaide Thurston in Polly Primrose 16; good business; highly pleased audience. Imperial Divorce pleased two very fair audiences 17. Belgarde Repertoire co. 19-24 failed to appear. Terry McGovern 24. Winsome Winnie 26. Volunteer Organist 28. Maud Muller 29. Girl from Kay's 31.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Buster Brown 16; good attendance; capable co. Myers Stock co. 17 in At Cozy Corners, Black Hand, to fair business. Lovett's Boston Stars 22. Bennett-Moulton co. 26-Jan. 2. Stetson's U. T. C. 3. Adelaide Thurston in Polly Primrose 5. Ovid Musin 16. Charles A. Loder 18. Charley Grapewin in Awakening of Mr. Pipp 21. Mummy and Humming Bird (return) 24. Under Southern Skies 27.

BEAVER FALLS.—LYCEUM THEATRE (S. Hammer, mgr.): Brown's in Town 14; co. and business poor. Peddler, with San Thorne, 16; co. good; business fair. Strollers 17; two S. R. O. houses; co. fine. J. E. Tool co. 19-21 in Killarney and the Rhine, Rip Van Winkle; good co.; business big. Down on Farm 22. Sir Settens 24. Peck and His Mother-in-Law 26. Buster Brown 28. Why Girls Leave Home 29. Miss Bob White 31.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Girls Will Be Girls 16; fine performance; big business. Chester De Vonde closed 12-17 with Great Medical Mystery, Old Willow Farm, Crimes of New York, to good business. Funny Side of Life 19; good performance; fair business. Louis Russell in Middleman 20; good performance; fair business. Devil's Lane 24. Seminary Girl 26.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Irene Myers Stock co. closed successful week 12-17. Plays last half: Burglar and Waif, Break for Liberty, Night Before Christmas, Two Orphans. Himmelein's Ideals 19-24. Plays first half: Saved from Storm, Lost Mine, Roanoke; fair business; good co. Little Church Around Corner 26. Who Is Who 28.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): L. J. Russell in The Middleman 17; leads excellent; support medium; good house. New York Day by Day Jan. 2. J. C. Keene (magician) 5. Brindamour and Naida 7. Royal Slave 9. Volunteer Argonant 11. Washburn's U. T. C. 14. Little Outcast 19. Carmen 20. Howe's Pictures 24. Game Keeper 26. Devil's Lane 27.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): Mildred Holland in Triumph of an Empress 14 pleased good house. Strollers 16; pleasing performance. Why Girls Leave Home 17; fair house and co. Girls Will Be Girls 20. Winsome Winnie 22 canceled. Ward and Vokes 23. Denver Express 24. New York Day by Day 26. Buster Brown 27.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Verna May 12-17; light business. Plays: Night in Chinatown, Sunset Mine, Utah Girl from Vermont, Tennessee's Pardner, Fanchon the Cricket, Jesse James. Myers Stock co. 26-31. Moonshiner's Daughter Jan. 2. Why Girls Leave Home 3. Elinore Sisters 7. Great Lafayette 13. Van Dyke-Eaton co. 16-21.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): New York Day by Day 15; fair co.; pleased. Mildred Holland in Triumph of an Empress 17; good co.; scored to fair business. Chester De Vonde co. 19-24. Moonshiner's Daughter 26. Middleman 28. Charles Loder 30. Guy Brothers' Minstrels 31. Why Girls Leave Home Jan. 2. Missouri Girl 3. Lost Boy 4. Hoosier Girl 7.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Creston Clarke in Monsieur Beaucaire 16; excellent performance; capable co.; good audience. Missouri Girl 20; fair audience and co. Middleman 23. Human Hearts 26. Miss Bob White 28. Adelaide Thurston in Polly Primrose 29. Lost Boy 31.——KEAGGY THEATRE (Frank Good, mgr.): Jesse James 21 pleased large audience.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Brown's in Town 15; deserved better. Younger Brothers 22. Missouri Girl 29. Byron's Famous Troubadours Jan. 2. Holy City 9. Brindamour and Naida 13. Reckord Stock co. 15-21. French Folly Burlesquers 23. Jarne 28.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Himmelein's Ideals 15-17 pleased fair houses. Plays: Slaves of Mine, Great Devereaux Case, Fanchon the Cricket, Roanoke, King of Desert, Dark Side of Great City, From Rags to Riches 20; fair business; pleased. Si Plunkard 24. Who Is Who 26. Shadows of Gallows 28. Girl from Kay's 29.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Ralph Bingham 19. Chicago Lady Entertainers 20. Devil's Lane 27. Culhane, Chase and Weston's Minstrels 28. Bell Boy Jan. 2. Royal Slave 3. 'Way Down East 11. Holy City 13. Why Girls Leave Home 18. Burke-McCann co. 19-21.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fish, mgr.): Emma Bunting co. 12-17 closed to big business; co. best she ever had; specialties very good. Plays: Daughter of South, To Be Buried Alive, Black Flag, Lighthouse Robbery, For Her Mother's Sake, Miss Sherlock Holmes.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Si Plunkard 17 pleased two good houses. Emery Stock co. opened 19-24 to moderate houses. Plays: Court Fool, Molly O, Other People's Money. Vaudeville 26. De Wolf Hopper 29 canceled. Vaudeville Jan. 1. Bertha Galland 4.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Brown's in Town 15; good co.; poor business. Losson Herman 19, 20, failed to appear. Younger Brothers 24. Guy Brothers 26. Moonshiner's Daughter 28. Missouri Girl 30. Myers Stock co. Jan. 2-7.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Waif of the Sierras 14; ordinary business. American Opera co. in Princess of India 15; fair patronage; pleased. Howe's Pictures 16; medium business; good entertainment. Daniel Sully in Chief Justice 27. Robert Mantell 30. Si Plunkard Jan. 2.

NEW CASTLE.—OPERA HOUSE (Jacob Genkinger, mgr.): Strollers 15; good performance and business. Mildred Holland in Triumph of an Empress 16; good co.; business fair. Peddler 17 pleased large house. Ward and Vokes in Pair of Pinks 24. Aubrey Stock co. 26-31.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Eight Bells 15 pleased large audience. Eternal City 17 turned hundreds away; best of satisfaction. Girls Will Be Girls 23. Daniel Sully 30. Payton Comedy co. Jan. 2-7.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Jarne (magic) 19; good entertainment; poor house. One Night in June 21. Brindamour and Naida 26, 27. Foxy Boy Jan. 2. Ragged Hero 4. Carmen 7.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Vogel's Minstrels 12; performance and house good. Louis J. Russell in Middleman 14; fair business. One Night in June 23 failed to appear. 'Way Down East 27.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Maud Muller 6; fair performance; light business. Brown's in Town 7; fair business and performance. Missouri Girl 21. Miss Bob White 29.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Girls Will Be Girls 19; fine co.; good business. Charles Loder 23. Royal Slave 24. Hoosier Daisy 26. Human Hearts 27. Why Girls Leave Home 28.

ERIE.—PARK OPERA HOUSE (H. Reis, mgr.): From Rags to Riches 26-28. Queen of Highways 29-31.——MAJESTIC THEATRE (Erie Amusement Co., props.): Ward and Vokes in Pair of Pinks 22; excellent performance; good business. Eight Bells 26.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Eternal City 16; fine production; pleased large audience. Stetson's U. T. C. 17 amused two good houses. Hoosier Daisy 19; small attendance. Kirk Brown co. 26-31.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Waif of Series 17; poor business. Castleton Opera co. in Said Pasha (return) 20 pleased fair business. Keene 26.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Murray and Mackey 15-17; nightly to S. R. O.; well balanced co. Howe's Pictures 19. Winsome Winnie 28. 'Way Down East 31. Imperial Divorce Jan. 12. Al. Wilson 27.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Ragged Hero 19-21; well given; good houses.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Robert Downing in Last Call and Ingomar 16, 17.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Lost Boy 22. Si Plunkard 26. Little Church Around Corner 27. Winsome Winnie 29.

SHENANDOAH.—THEATRE (Arthur G. Snyder, lessee): Si Plunkard 16; big business. From Rags to Riches 21; large audience. Brindamour-Nadia co. 23, 24.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Missouri Girl 19; good house and performance. Jesse James 23. Louis Russell in Middleman 28. Peck and His Mother-in-Law 30.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; James W. Gamble, local mgr.): Robert Downing 15; fair patronage; delighted audience. Over Niagara Falls 26. From Rags to Riches 31.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): From Rags to Riches 19; satisfactory performance; poor business. Who's Who 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Girls Will Be Girls 21; full house; good satisfaction. Perley Opera co. in Maid and Brigand 30.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Howe's Pictures 15; large business.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Eight Bells 16; very good co.; fair house. Jessie Deale Stock co. 22-24.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Mary Emerson in His Majesty and the Maid 17; largest house of season; good co.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling mgr.): Candida 16 failed to appear. French Folly Burlesquers 22.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, mgr.): Maud Muller 21; good performance; fair house.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Jesse James 20; fair house; performance good. Missouri Girl 23. Baldwin (Manhatma) 26, 27.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Human Hearts 31.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Si Plunkard 23.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Fanchon the Cricket 19-24; good houses; Miss Kirwin in title-role, which was adapted to her vivacious personality, took house by storm; Miss Leigh won new laurels as Mother Fadet and made a hit; Duggan was excellent as unrelenting Father Barbeaud; rest of co. excellent. The Young Wife 26-31.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Bennett-Moulton co. presenting Earl C. Simmons, of Newport, 19-24, in A Daughter of the People, Outcasts of Society, Shipwrecked, By King's Command, Belle of Virginia, Fatal Coin; fine business; co. and specialties pleased. Nance O'Neil (return) 26.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Herald Square Concert co. 25. Fenberg Stock co. 26-31. Field's Minstrels Jan. 2. Wills Comedy co. 5, 6. Josh Spruceby 7. Runkle co. 9-14 (except 10). Factory Girl 10.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Our New Minister 16; excellent performance; good house. Uncle Josh Spruceby 19; fair co.; light business. Simvelle's Romeo and Juliet 31.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Fields and Manson's Minstrels 29.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Beauty Doctor 13; fair attendance; made a hit. Smart Set 15; large colored audience; surprisingly good. Jewel of Asia 21. Girl from Dixie 22. Frank Daniels 23.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Peruchi-Cypzene co. opened 19-24 (except 20) to fair house. Girl from Dixie 21; good performance; medium audience.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): Paige Comedy co. 29-31. Jewel of Asia Jan. 3.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): German Lilliputians 13; poor co.; good house. Chase-Lister co. 26-31. Ghosts Jan. 3. 'Way Down East 10.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Andrew's Opera co. 17 in Birds of a Feather pleased S. R. O. Devil's Lane 19; good house; satisfaction.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Sergeant Kitty 13, 14 delighted large audiences. Under Southern Skies 16, 17; light business. James Boys in Missouri 24. Human Hearts 26. Jewel of Asia 29. Happy Hooligan 31.——THE GRAND (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Our Boarding House 12-17; fair business. David Garrick 19-24, pleasing large houses. Aladdin 26-31.——BIJOU (Allen Jenkins, mgr.): Across the Pacific 12-17 pleased large houses. Lighthouse by the Sea 19-24; big houses. Elinore Sisters in Mrs. Delaney of Newport 26-31.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Frederick Warde and Kathryn Kidder in Salammbo 14, 15; fine houses. Nat M. Wills in Son of Rest 16, 17; fine business. James Boys in Missouri 23.——BIJOU (Benjamin M. Stainback, mgr.): Across the Pacific 19-24; good houses.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. 19-24; good houses; elaborate production of Banker's Daughter.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Prince of Pilsen broke this season's record 16; turned large number away; performance excellent. De Pew-Burdette Stock co. 12-17 (except 16). Plays: Senator from Kentucky, Little Red Riding Hood, Lights of Gotham, Rip Van Winkle, In Arizona, Country Boy. Frank Daniels 30. Jewel of Asia 31.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Girl from Dixie 15; house and performance satisfactory. Prince of Pilsen 17 pleased packed house. Depew-Burdette Stock co. 19-24. Frank Daniels 29. Jewel of Asia 30. Rose Coghlan and Howard Kyle 31. Happy Hooligan Jan. 2. Nat Wills 7.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Girl from Dixie 14; largest house of season; delighted. Quite an ovation given Arthur Earnest, leading man, who is East Tennessee boy. Smart Set 21. Rose Coghlan in Diplomacy 29.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Howe's Pictures 10; good entertainment; very light attendance. Murray and Mack in An English Daisy 11; capacity; not up to usual standard. Ben Hur 12-17, with two matinees; enormous business; excellent satisfaction. Joe Murphy 18. Silver Slipper 19, 20. Message from Mars 21. Babes in Toyland 23, 24. Dolly Varden 27. Sherlock Holmes 28. Runaway Match 29. North Brothers' Comedians 30, 31.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Labrada and Flores Comic Opera co. 11-17 pleased fair attendance.

TEXARKANA.—GRAND OPERA HOUSE (Erhlich Brothers, owners and mgrs.): Helen Grantley in Her Lord and Master 13; support not as good as should be; good business. Babes in Toyland 14; by far best thing we have had this season in opera extravaganza; although leading lady, Miss Marble, was too ill to appear, delighted capacity. James Boys in Missouri 17. Nat M. Wills in Son of Rest 21 canceled. Virginian 21. Papa's Boy 22. Kersands' Minstrels 24. Ghosts 26. Wizard of Oz 30.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Virginian 12; good house; admirable performance throughout. Joseph Murphy, after an absence of twenty years, came 13, 14 in Kerry Gow and Shaun Rhue and pleased as of yore, but drew poorly. County Chairman made hit with good audience 15. Babes in Toyland 16, 17; fair attendance; pleased. Charles Hawtrey in Message from Mars 18; genuine treat; duly appreciated by good house. Ben Hur 19-24.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Silver Slipper 13; S. R. O.; pleased. Kersands' Minstrels (return) 15; fair business. Dolly Varden 17; two fair houses; brightest, cleanest, most musical and best attraction of this and many other seasons.——ITEM: Alice Tallent, of Silver Slipper co., became ill afternoon 13 and had to be taken to local sanitarium; was able to leave institution 17.

DALLAS.—THEATRE (George Anzy, mgr.): County Chairman 12-14; first time this city; excellent business; co. good. Silver Slipper 15, 16; large audiences. Murray and Mack in English Daisy 17; nice business; specialties deserve mention. Virginian 19. Dolly Varden 20, 21. Kersands' Minstrels 22. Why Women Sin 23. Message from Mars 24.——BUSH TEMPLE (W. F. McDaniel, mgr.): Grattan-De Vernon co. 12-17 in repertoire.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Why Women Sin 13; small house. Murray and Mack 15; fair house; not up to expectations. Virginian 16; small house; one of strongest cos. here this season. Message from Mars 17; small but well pleased house. W. B. Patton in Last Rose of Summer 20. Dolly Varden 23. Joseph De Grasse 24.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Gertrude Ewing co. 12-17; pleasing performances; fair business. Plays: In Shadow of Czar, Slaves of Orient, Divorce Cure, 'Way Back East, Camille, Country Wife, Minister's Love. Kersands' Minstrels 19. Murray and Mack 20. Joseph De Grasse 23 canceled. Uncle Josh Spruceby 27. Peck's Bad Boy 29 canceled. Twelfth Night 31.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Murray and Mack in An English Daisy 12; very light business and performance; extremely unsatisfactory to old friends. Howe's Pictures 13; slim attendance. Virginian 15; good co.; play made big hit; big business. Joseph Murphy in Kerry Gow and Shaun Rhue 16; performances good; business very light. Silver Slipper 17; light houses.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit co. lessees; M. C. Michaels, mgr.): Desperate Chance 12; poor house. Virginian 13, 14; large houses; excellent co. Joe Murphy in Kerry Gow 15; fair house. County Chairman 16; splendid co.; fair business. Ghosts 17. Message from Mars 19. Babes in Toyland 21, 22. Dolly Varden 23, 24.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (W. S. Morehead, mgr.): Albert Taylor Stock co. 7, 8, opening in Man from Mexico; S. R. O. at each performance; performances good and pleased.——ITEM: Walter McMillan is in his twenty-fifth week with Albert Taylor co. and enjoying very prosperous and pleasant season.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Kersands' Minstrels (return), matinee, 12; topheavy houses. Silver Slipper 14; fair business; performance pleasing; costumes and scenic effects beautiful. Murray and Mack in An English Daisy 16; well filled house; co. strong. Virginian 17; strong co.; first time here; full houses.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Kersands' Minstrels 14; average performance; full house, inclined to be topheavy. Joseph De Grasse in Hamlet 20. Helen Grantley in Her Lord and Master 22. In Louisiana 23. Murray and Mack 24. Peck's Bad Boy 26. Why Women Sin 28. Twelfth Night 30. Babes in Toyland Jan. 3.

MARSHALL.—OPERA HOUSE (Joseph Drake, lessee and mgr.; R. H. Patteson, local mgr.): Twelfth Night 13; good business; poor co. James Boys in Missouri 14; fair business. Dolly Varden 15; large business; excellent co. Albert Taylor Stock 19-23. W. B. Patton 24. Kersands' Minstrels 26.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Noble Stock co. 12-17 in Fanchon, Reuben Glue, Gold King. Escaped from Sing Sing, East Lynne, Our Stralegist. For Her Sake 19. Joe Murphy 20. Silver Slipper 22. Finnigan's Ball 26. Dolly Varden 29. Why Women Sin 31.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Murray and Mack in English Daisy 13; good performance; fine business. Howe's Pictures 15; fine pictures; poor business. W. B. Patton in Last Rose of Summer 16; fine performance; fair business.

BONHAM.—OPERA HOUSE (J. W. Farrier, mgr.): Joseph De Grasse 16; S. R. O.; extra well pleased. Kersands' Minstrels 17; fair and well pleased topheavy house. Twelfth Night 20. Murray and Mack 23.

WACO.—THE AUDITORIUM (Jake Garfinkle, mgr.): Murray and Mack in An English Daisy 14; large and appreciative house; good performance. Howe's Pictures 17; fair business. Charles Hawtrey 22. Babes in Toyland 23.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Why Women Sin 15; fine performance; delighted. W. B. Patton in Last Rose of Summer 17; performance fine; delighted. Franklin Stock co. 19-24.

ORANGE.—NEW OPERA HOUSE (Charles Dickensheets, mgr.): Ghosts 14; fair business. Hollingworth Twins 15; large house; performance fair. Uncle Josh Spruceby 28. Fabio Romani 29. Paul Gilmore 30.

PARIS.—PETERSON THEATRE (R. P. Meehan, mgr.): Hoyt's Comedy co. 15-17 in Beyond the Law, Two Orphans; Deadwood Dick; good business; poor performance. Kersands' Minstrels 21.

WAXAHACHIE.—SHELTON OPERA HOUSE (N. H. Shelton, mgr.): Why Women Sin 16; large and pleased audience. Howe's Pictures 17; fair business. Helen Grantley 23.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): Howe's Pictures 13 pleased average house. W. B. Patton in Last Rose of Summer 15; excellent co.; large business.

BROWNWOOD.—MIRTH OPERA HOUSE (R. W. Harryman, mgr.): Hall co. 8; very small house; co. moderate. Uncle Josh Spruceby 19.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Dolly Varden 16; splendid co.; business fair.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Uncle Josh Spruceby 15; S. R. O.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Thomas Jefferson in Rip Van Winkle 6, 7; light houses. William Morris and excellent co. 8 in Who's Brown to small audience. A Runaway Match 9, 10; full houses; well pleased audiences. White Whittlesey, though scarcely known here, played very successful engagement 12-17, presenting Heartsease, Second in Command, Soldiers of Fortune; business grew better as engagement proceeded; support uniformly good. Sultan of Sulu 22-24.——GRAND THEATRE (Jones and Hammer, mgrs.): Fritz and Snits 5-7; good business. Nettie the Newsgirl 8-10; good business. Blanche Bates, well known here, where her career began at this same house in the days of Giffen and Neill and Frawley cos., did good business at quarduple prices 12-14, presenting Darling of the Gods; supporting co. good; Miss Bates was recipient of many social attentions; matinee double bill of Madame Butterfly and My Aunt's Advice; high priced matinees are not good here; business was light.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Wallace Exhibition co. 19-24. Mark Swain co. 26-29. One Widow Won Jan. 9. For Mother's Sake 20. Rudolph and Adolph 25.

VERMONT.

BENNINGTON.—LIBRARY HALL (C. H. Prouty, mgr.): Lorne Elwyn co. closed 17; business large during entire engagement. Plays presented: Cross Roads of Crime, Cavalier of France, Why Girls Sin, Blue Ridge, Resurrection, Cinderella, In Heart of Colorado, Simvelle's Romeo and Juliet 20 delighted good house; co. strong.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Roe's Stock co. 19-24 in Warning to Women, Sign of Four, Road to 'Frisco, Dora Thorne, At Valley Forge, Jesse James, Wife in Name Only, Two Orphans; good houses thus far; strong co.; well balanced. Down by Sea 31. Vogel's Minstrels Jan. 6.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): The Keystone Dramatic co. 12-16; fair business on the week. Little Fannie Wood 18-24. Roe Stock co. 26-31.——ITEM: Christmas number of MIRROR comes to us brighter and better than ever before.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Bennett-Moulton co. opened 19-24 to good business; performances fair. Plays: Daughter of People, Shadowed Lives, Belle of Virginia, Fatal Coin, Lyndon Bank Robbery, Side Lights of New York.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Marks Brothers Dramatic co. 12-17; best satisfaction of any repertoire co. here. Plays: Duke's Daughter, Her Marriage Vow, Saved from Siberia, Bird in a Cage, Mabel Heath, Under Two Flags.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Little Church Around Corner 15; fair business; good satisfaction.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Prince of Pilsen 14; co. very good; house sold out.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): On Thanksgiving Day 19-24, pleasing fair business. Running for Office 26-31; this attraction will open the new Bijou Theatre, which is said to be the handsomest popular price house in South.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Barlow Minstrels 16, 17; good co.; fair house. Rose Coghlan and Howard Kyle in Diplomacy 26. Elizabeth Kennedy in Magda 27. Creston Clarke in Monsieur Beaucaire 28.——THE GRANBY (L. Joe Le Faucher, mgr.): At Cripple Creek 19-24; fair co. and house. More to be Pitied Than Scorned 26-31.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Prince of Pilsen 12; excellent performance; S. R. O. Barlow's Minstrels 19; performance and business fair. At Old Point Comfort 25. Flaming Arrow 28. Chinese Honeymoon 30. Savage's English Opera co. Jan. 4. Girl from Kay's 6.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Candida 6, 7; one of best performances of season. Billionaire 9, 10; amusing farce; good business. Madame Gadski 12; excellent concert. Arizona 16, 17; good performance; fair business.——AUDITORIUM (Harry C. Hayward, mgr.): Fatal Scar 7; Frank James in cast attracted large house. Haverly's Minstrels 11, 12; Billy Van is always pleasing. Darkest Russia 14; fair business. U. T. C. 17; same as usual.

NORTH YAKIMA.—YAKIMA THEATRE (E. Fournier, mgr.): Princess Chic 12; very good co.; good business. Devil's Auction 13; good performance; fair business. Rudolph and Adolph 26. American Tramp 29. Chinese Honeymoon Jan. 3. Maxine Elliot 5.

BELLINGHAM.—BECK'S THEATRE (A. B. Jewett, mgr.): Shore Acres 12; good performance; fair business. Pretty Peggy 15; fine performance; fair business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): American Princess 10; fair business. Tobe Hoxie 12; light business. Eternal City 13. Creston Clarke 14; good business; deserved S. R. O. Earl of Pawtucket 15; fair business. Ada Rehan 16; good business. Forbidden Land 17; fair business. Burgomaster 21. Rejane 24. Mildred Holland 26. Howe's Pictures 28. Adelaide Thurston 31. Al. G. Field Jan. 1.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Captain Barrington 8-10; good business. Peddler 12-14; good business. Trip to Africa 15-17; light business. Why Girls Leave Home 19-21; S. R. O. Moonshiner's Daughter 22-24. Chester De Vonde co. 26-31.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Earl of Pawtucket 17; good attendance; p

strels 31. Buster Brown Jan. 4.—AUDITORIUM THEATRE (W. E. Kemery, mgr.): Rachel Goldstein 17; fair attendance and performance. Trip to Africa (return) 22. Howard-Dorsett co. 26-31. Edwards Stock co. Jan. 2-7. Charles Loder 9. Katzenjammer Kids 10.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Missouri Girl 13; play bound to please masses; large house. Devil's Lane 16; although house has seen much of performance, pleased small house. Edwards Stock co. 19-24 opened to S. R. O. in Outcast Slave to delighted audience. Other plays: Woman's Victory, Lights of Gotham. Rachel Goldstein 29. Verna May Jan. 3, 4. Denver Express 7.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Cutter and Williams co. 12-17 (except 13) opened in A Woman's Devotion to good house and continued with fair performances and business. Field's Minstrels 13; splendid performance and S. R. O. Holy City 19; good business. Burgomaster 20; good performance; S. R. O. Rachel Goldstein 26.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Howard-Dorsett co. Nov. 7-Dec. 5; S. R. O.; excellent co. Si Stebbins 9; fair performance; good business. Hopkins' Trans-Oceanic co. 12 canceled. Rachel Goldstein 15; fair performance and business. Trip to Africa (return) 19 pleased good business. Strollers 24. Mildred Holland in Triumph of Empress 27. Howe's Pictures 29.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Field's Minstrels 15; usual good co.; big business. Holy City 17; co. fair; satisfactory business. Miss Bob White 19; excellent co. and performance; packed house. Smart Set 23. Rachel Goldstein 24.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Moonshiner's Daughter 19 pleased large house. J. E. Toole 22-24. Peck and His Mother-in-Law 28. Missouri Girl Jan. 4.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Holy City 15; large and enthusiastic audience; splendid performance. Brown's in Town 20 failed to appear. Funny Side of Life 29. Rachel Goldstein 31.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Missouri Girl 15 pleased packed house. National Stock co. 22-25. Rachel Goldstein 28. Buster Brown Jan. 4. Denver Express 9.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Smart Set 22. Carroll Comedy co. 26-31. Carl Kennedy Jan. 2. Unwritten Law 11.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): James J. Corbett and Davis-McCauley co. in Pals 12; performance and co. not above average; attendance light; house topheavy. Jeanne Towler in Iris 18; co. remarkably good; good average audience; well satisfied. Davidson Stock co. 25-Jan. 1.—ITEM: During second act of Iris Miss Towler stopped play to give well merited rebuke to gallery. Her rebuke was heartily sanctioned by main audience.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Roselle Knott in Cousin Kate 10; fair business. Mantelli Opera co. 12; light business. Tenderfoot 16 made hit; big business. Jeffersons in The Rivals 17; fair business. Lewis Morrison in Faust 24. Sign of Cross 26. Haverley's Minstrels 31. Study in Scarlet Jan. 2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Eva Tanguay in Sambo Girl 13; good house and performance. James J. Corbett in Pals 14; house crowded. Wedded, but No Wife 15; good house. Human Hearts 18; good house. Roselle Knott in Cousin Kate 19; good house; fine performance. Himmelein's Imperial Stock co. 25-Jan. 1.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Himmelein's Imperial Stock co. 12-17 at 10, 20 and 30 cents, presenting Lost Paradise, Slaves of Mines, King of Desert, Back Among Old Folks, Roanoke, East Lynne, Dark Side of Great City, To Be Buried Alive; good satisfaction; fine business.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Long Comedy co. 11-13 pleased big business. Eva Tanguay in Sambo Girl 14 delighted full house. Old Clothes Man 23. American Gentleman 25. Human Hearts 26. Waif's Paradise 28. Dr. Jekyll and Mr. Hyde 31. Wife in Name Only Jan. 1. Jessie Bartlett Davis 2.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Lyceum Theatre co. 18, 19; good business in A Country Kid, A Brother's Sin. Salisbury Orchestra 19. Dr. Jekyll and Mr. Hyde 26. Old Clothes Man 29. American Stock co. Jan. 2. Sign of Cross 11. North Brothers 12-14.

NEENAH.—THEATRE (William C. Wing, mgr.): Eva Tanguay in Sambo Girl 12 canceled. Wedded, but No Wife, 16; co. and play splendid; house fair. Dr. Jekyll and Mr. Hyde 30. Uncle Hez Jan. 10. Heart of Maryland 18.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Roselle Knott in Cousin Kate 16; excellent performance; good, strong co.; fair house. Mack and Armour's Comedians 19-22. Siedmans, Paige, and Foley co. in Othello 23.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Roselle Knott in Cousin Kate 14 pleased good house. Joseph, Jr., and William Jefferson in The Rivals 15; good house; both attractions very good and audiences well satisfied.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Roselle Knott in Cousin Kate 17; splendid attraction; good business. Dunbar Quartette 20; S. R. O.; good attraction. Sign of Cross 30. Jessie Bartlett Davis Jan. 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Uncle Si Haskins 15; small house; poor satisfaction. American Gentleman 22. Flora De Voss in Vaudeville Jan. 2-4. Margaret Ralph in Taming of Shrew 9.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Jeffersons in Rivals 14; fair performance; rather light business. Cousin Kate 22. Waif's Paradise 26. Sign of Cross 29. Millionaire Tramp 31.

WAUSAU.—GRAND (C. S. Cone, mgr.): Roselle Knott in Cousin Kate 13; hit of season; excellent co.; good house. Mack and Armour's Comedians 22-25. Waif's Paradise 26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Sweet Clover 18; good house and performance; well received. Arizona 25.

LA CROSSE.—THEATRE (J. Stras, mgr.): Kennedy Stock co. 12-17; good business.

WYOMING.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Don C. Hall in Richard III 19.—ITEM: Ex-Governor J. E. Osborne has sold Rawlins Opera House to Manager T. H. Frew, who will at once make some needed improvements, such as enlarging stage and dressing-rooms, and will have one of neatest houses in West when completed.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Hills of California 19. D. C. Hall in Richard III 24. Ole Olson 26. Maloney's Wedding Day 27. J. J. Jeffries in Davy Crockett 28.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Richard III 23.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Dailey Stock co. in Jim the Westerner, King of Opium Ring 13-17; good business; fine performances. Co. opened seventh week of engagement 19 in The Danites; good performance and business. Current Cash 22-24. Raffles 26-28. Our New Minister 29-31.—YORK THEATRE (R. D. Hyde, mgr.): Myrkle-Harder Stock co. 13-17 in My Jim, Tide of Fortune, At Risk of His Life, Slave Girl, Quaker Tragedy, Fisherman's Daughter, Along Kennebec. Co. opened last week of engagement 19 in Tide of Fortune; big business; fine performances. Vaudeville will be resumed at this house 26-31.—ITEM: Charles Booth is new leading man of Dailey Stock co., and not Theodore (Ted) Gamble, as previously reported.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Pousse Cafe 5-7; fair houses. Cazeneuve Stock co. in Marie Jeanne 8-10; usual good patronage. Fortune Teller drew good and well pleased audiences 12-14. Cazeneuve Stock co. in very interesting play, Casque en Fer, 15-17; Paul Cazeneuve, L. Petit Jean, Romuald Joube, Blanche de la Sablonniere, and Eugenie Verteuil portrayed leading roles effectively. Same co. in Carmen 19-21 opened to good house. Same co. in Le Roi de l'Argent 22-24. Royal Lilliputians 26-28. Cazeneuve Stock co. 29-31.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Little Outcast 12 pleased fair audience; one of best comedy-dramas at reduced prices here in long time; co. and stage settings above average; excellent specialties. King Dodo 16; fairly large house; general satisfaction. Watch on Rhine 19.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Rowland and Young's Bijou Comedy co. opened 12-17 with Nell Gwynne; good business. Other plays: Vermont State Folks, Cynthia, Monte Cristo, Under Two Flags, Dr. Jekyll and Mr. Hyde.

VANCOUVER, B. C.—OPERA HOUSE (E. Ricketts, mgr.): Shore Acres 10; good performance; pleased. Jane Corcoran in Pretty Peggy 13, 14; excellent performance; small business. Princess Chic 16. Yon Yonson 19. Florence Roberts 20, 21. Everyman 23. Star of Bethlehem 24. Chinese Honeymoon 29, 30. Maxine Elliott 31.—PEOPLE'S THEATRE (Carl Berch, mgr.): Myrtle Ferns 12-14. La Belle Marie 15-17 pleased good houses.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Rudolph and Adolph 9, 10; poor co. Tenderfoot 12, 13; splendid co. Sign of Cross 14-17; large business; excellent co. Rivals 19-21. Candida 22-24. Haverly's Minstrels 26, 27. Darkest Russia 28, 29. Cousin Kate 30, 31. Devil's Auction Jan. 2, 3.—ITEM: Marie Carrington, of Tenderfoot co., was called suddenly from the co. 13, owing to receiving word her mother was dying in San Francisco.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): King Dodo 14; good attendance; performance not worth price charged. Al. H. Wilson in Watch on Rhine 16, 17; three light houses; deserved much better. Irene Jeavons Stock co. opened 19-24 in Divorced Wife to fair attendance; pleased. Fortune Teller 26. Under Southern Skies Jan. 2.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): King Dodo 17; treat of season; first time here; good co. Watch on Rhine 20. Fortune Teller 27. Irene Jeavons Stock co. Jan. 2-7. Marks Brothers 26-31.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Lindley Stock co. 15-17; good business; in Wedded and Parted, The Weavers, My Uncle from Japan. Fortune Teller 20; good, appreciative audience. Al. H. Wilson Jan. 2.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Jessie Maclachlan Concert co. 8; large audience; fine concert. Meister Glee Singers 16. Merchant of Venice and Othello 21, 22.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Jeavons Stock co. 12-17 (except 13); small houses; specialties good. Watch on Rhine 22. Silver Slipper 30.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Marks Brothers 15-18 in Son of Erin. Pride of Virginia; good houses and performances.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hitchcroft, mgrs.): Passion Play (moving pictures) 9; full house; unmitigated fraud.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Fortune Teller 22.

OTTAWA.—GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Child Slaves of New York 26-28.

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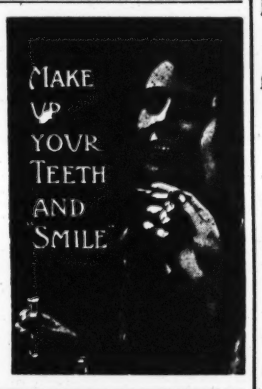

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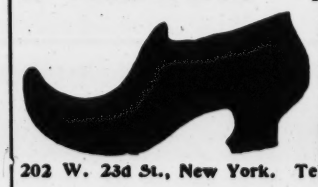

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